RUBINSTEIN PLAYING.

The announcement went forth that Rubinstein would be heard again; he has appeared five times, and the net result, which will be distributed among the poor of five large cities, is over $21,000. It is not the first time that his beneficent art has been exercised in behalf of the indigent and needy. For years he has given with open hand; thousands and thousands have been devoted by him from his earnings to charities of every kind and description. In the art world of the past and present, he stands alone as the shining example of a truism and generosity as rare as they are beautiful A man who has done so much good, and has done it as unostentatiously as Rubinstein, may readily be forgiven for the occasional bitterness that finds expression in some of his late writings; and in the enthusiasm that has greeted his reappearance in the various cities visited, there was unquestionably mixed in with admiration for Rubinstein, the musician, appreciation and affection for Rubinstein, the man.

The natural question that comes from those who have not been fortunate enough to hear him—and the number of those able to secure either seats or standing room at the concerts he has given, is infinitesimally small compared with the legions of those who were not—is: "And how did he play?" Everyone wants to know if he still is the Rubinstein of old, or if in any way he has lost some of those qualities that have made him the pianistic standard for all time. To all who ask the answer has promptly been given, and with a complete sincerity that leaves no doubt as to the truthfulness of the information: "Rubinstein plays more wonderfully than ever. Or, to put it in the words of one of the most dstinquished among the younger pianists; "The old lion has grown, if possible, a claw or two more."

Physically, he is still a picture of sturdy manhood. A few gray hairs are to be noticed, though not sufficient to give a different aspect to the coloring of twenty years ago. His teeth, however, have not proved friends as fast and firm as his looks, and in forsaking him have left an added touch to his resemblance to Beethoven. His movements, his position at the piano, his attitude while conducting in no way suggest the added years since last he was seen, though a temporary illness at Dresden led many to believe that he had grown visibly feebler.

For those who only know him by reputation, the best idea, perhaps, that can be given of his playing is to say that, with the very first bars, its effect is to make one realize how all other pianism one may have heard is as naught by the side of this. It has primarily that convincing quality of greatness possessed alone by what is noblest and best in the domain of art. But why waste words to describe at this late day Rubinstein's playing? Beyond the statement that it is as incomparable as ever, no expression, however eloquent, no picture, however vivid, will be needed by those who once have heard him, or will convey even an approximately accurate idea to those who have not. Half a dozen List pupils, and not the least distinguished either, after the concert were discussing the question of a comparison between their master and his Russian rival at the time of life when each had passed his sixtieth birthday. Unanimously it was conceded that Rubinstein was the greater pianistic genius of the two.—*Ex.*

Charles F. Huber, assisted by some of his pupils and well known local talent, gave his second grand concert, at Concordia Club Hall, on the 18th ult. The concert was a success in every respect. Mr. Huber is a graduate and post-graduate of the Beethoven Conservatory, and the work of his pupils was most favorably received.

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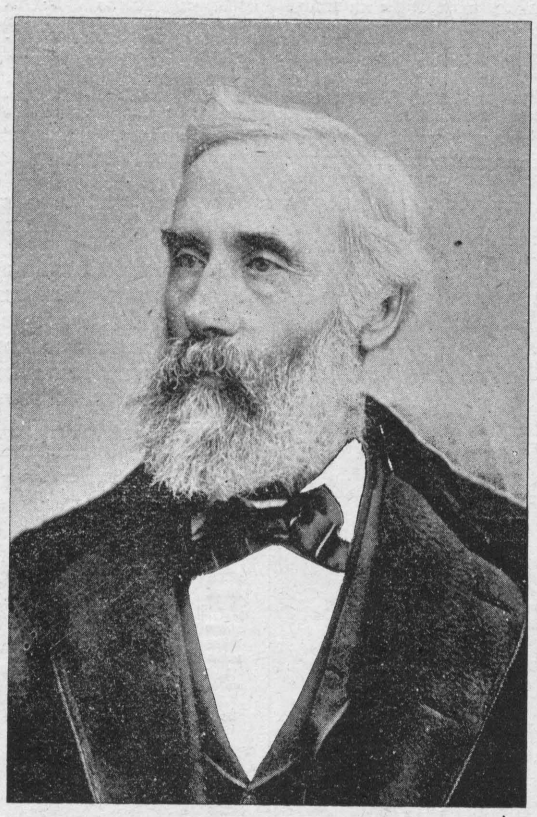
J. M. NORTH.

J. M. North, the well known vocal teacher, whose picture we present to our readers, was born in Huddersfield, England, Nov. 16, 1835. He came to America in 1842, and located at Bridgeport, Conn., until 1856. Being desirous of a better education, he went to Bennington Seminary, at Bennington, Vt, paying his own schooling and board for one year. It was while at this



school that he became interested in music. From Bennington, he went to North Reading, Mass., to attend a music school conducted by Dr. Lowell Mason, Sr., Geo. James Webb and Geo. F. Root. He returned to this school in 1858.

His first class work was at the Teachers' Institute, at North Granville, N. Y. A telegram had been sent to Dr. Mason to send his best pupil for the work, and out of a class of fifty-six, Dr. Mason selected young North, who filled the position with credit to himself and to his celebrated teacher. In the summer of 1859, he attended the Normal School at Geneseo, N. Y., Carlo Bassinia being president. In 1860, he was called to teach vocal music in the State Normal School at Albany, N. Y. In 1863, he came to St. Louis to teach in the public schools. After three years' work in that field, he began to give private lessons in vocal music. In 1881, Mr. North visited his old home in England, and while there had the able advice and instruction of McFarren, president of the Royal Academy of Music.

Mr. North has written a great many songs, both sacred and secular, which have been well received by the musical public. Among the principal are: "The Lake is Still," "But I Love Thee," "Jerusalem," "I Arise from Dreams of Thee," "My Refuge is God," (duet), and "Trust," (solo and chorus). He has brought out some of our best professional singers. Among those instructed by him are Bernard and Edward Dierkes, and Chas. Allen—all of whom have achieved eminent success in oratorio. His work in training different choirs and choruses, such as the Elijah chorus under Mr. Waldauer, was successful in the highest degree. He also conducted the "Messiah" and "Creation," at Merchants' Exchange, with great success. Of late years, Mr. North has devoted most of his time to voice culture, and has finer voices under his training at present than he has ever had.

Mr. North is a very pleasant gentleman, with a great love and talent for painting, second only to his love for his profession. He has a fine country seat, surrounded by many broad acres, and, following in the footsteps of his father—a hale, hearty man of ninety-two years—he bids fair to spend a long life of usefulness.

THOMAS ORCHESTRA CONCERTS.

The season of concerts just closed by this eminent organization was one of the principal features of the musical year. To the enterprise of the Exposition management—chiefly to Messrs. F. Gaiennie, S. Kennard and J. Ashcroft, is due the credit of the many treats enjoyed by St. Louisans in listening to Thomas and his unexcelled musicians. Although, financially, not the success they ought to have been, we hope next season the Thomas concerts will meet with proper support from the musical public at large.

Victor Ehling, the well known pianist, will be married in May to Miss Lily Schuetze, a most estimable and popular lady of the South End.

Rubinstein, at latest accounts, was still undecided about coming to America, and has till July next to make up his mind. He is in good health, and playing with all his usual vigor. There is little doubt that he will revisit this country when the time comes. Why should he not? $2,500 a night is worth some trouble and labor.

Mr. W. S. Gilbert, the librettist, who knows nothing of theoretical music, says that he mentally digested certain technical terms in a treatise on harmony, and then propounded the following to Sir Arthur Sullivan: "I claim that when a musician, who is master of many instruments, has a theme to express, he can express it as perfectly upon a simple tetrachord of Mercury (in which there are, as we all know, no diatonic intervals whatever), as upon the more elaborate dis-diapason (with the familiar four tetrachords and the redundant note), which I need not remind you, embraces in its simple consonance all the single, double and inverted chords." He says: "Sullivan reflected for a moment, and asked me to oblige him by repeating the question. I did so, and he replied that it was a nice point, and he would like to think it over before giving a reply. That was about twenty years ago, and I believe that he is still engaged in hammering it out."

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MAJOR AND MINOR.

Geo. W. Chadwick has consented to compose the music for the Columbian Exposition Ode, text by Miss Harriet Munroe, of Chicago.

A Choral Hall, 160x260 feet, will be erected near the Horticultural Building for the World's Fair. There Professor Tomlins, with 2,000 trained voices, will furnish rare choral music during the Exposition.

One of the striking and very attractive features of the dedication ceremonies and display next October will be the "Procession of Centuries," or parade of symbolical floats through the lagoons and waterways of the Exposition grounds. These floats are to be gorgeous affairs. The contract for the construction of 24 of them has been let at an approximate cost of $3,800 each.

The Harmonie Orchestra, of St. Charles, Mo., gave a grand concert at the Opera House, under the direction of E. A. Schubert. The features of the excellent programme were a clarinet solo, "Old Folks at Home," and a "Grand Baritone Fantasia, Aurora," by E. A. Schubert.

"Paganini's Joseph," has, since the death of the master, been preserved under a glass case in the Museum at Genoa. As it was found to be deteriorating for want of use, the authorities recently suffered the instrument to be entrusted to Sivori, who played upon it for an interval sufficiently long to release its pent-up spirit, and to preserve its tone for a time. This is the second occasion on which Sivori—who, by the way, was a pupil of Paganini—has had the sole privilege of exercising this office.

According to Beethoven, Schumann, Franz, Brahms, Saint-Saens, Rubinstein, Wagner, and others, the most glorious name on the long roll of German musicians is that of John Sebastian Bach. These authorities claim that he is greater than Handel; and many of our local musicians—men well able to discriminate, even if they are not the equals in celebrity of the galaxy above named—entertain the same opinion. The public of today, however, does not share this view, and Handel is a better drawing card than the Cantor of Leipsic. The great oratorios of Handel find admirers who do not appreciate the learned music of Bach, though they do not dare to say so. Yet, in the musical profession, it is a received article of faith that Bach is greater than the composer of "The Messiah."

A Concert was given on the 4th ult., at Anchor Hall, for the benefit of the Infant Class of the Lafayette Park Presbyterian Sunday School. Among the principal numbers were a violin solo, "Polonaise"—Wieniawski, artistically rendered by Mr. J. L. Schoen, and "Nearer my God to Thee"—Rive-King, played in admirable style by Miss May Nothhelfer, who received a beautiful floral tribute. The only encores of the occasion were accorded Mr. Schoen and Miss Nothhelfer

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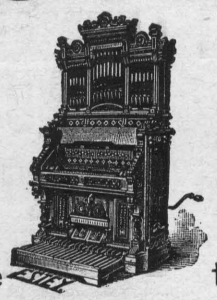
PIANOS  ORGANS

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ROSSINI.

Rossini was an Italian composer *pur et simple* during that part of his career which made his name and fame. The forces that "rough-hewed" him in the little town of Pesaro were as Italian as the aspect of his birthplace when it lay basking in the sun, with feet washed by the lazy waters of the Venetian Gulf. It is said that Haydn's "Creation" and "Seasons" were favored works in Pesaro during Rossini's boyhood, but they made as little impression upon him as did German compositions for the harpsichord. This, however, was not for want of help from the future composer's eager desire after all musical knowledge and the promptings of an instinct which reached forward to higher things than those lying immediately around. Rossini's bright and ardent spirit made him impatient of the conventional restrictions of teachers, who hid their incompetence beneath a cloak of pedantry, but there were none others available. All he might do was to break with masters who could only say "Thou shalt" and "Thou shalt not," and were unable to answer when the pupil asked "Why?" He broke with them accordingly, and like a bird escaped from the drudgery of learning to whistle a set tune, began to warble his "native wood-notes wild," "If I had had you for a master," he once said to Fetis, "I should have been that which is called a learned musician. for I had a taste for the style of the old masters." On the whole, perhaps, it is as well that he did not study under Fetis, but went out to sing as he was moved by the spirit of melody.

Italian melody soon flooded the world from its new source in the spirit and fancy of Pesaro's gifteds on. "Tarpredi" turned all eyes upon Rossini. Its tunes fell upon the popular ear like water upon desert sands, and were greedily absorbed. "Di tanti palpiti" made the Venetians wild with delight. On the morrow of its production the city rang with it, and the people hummed it even in the Courts of Justice, ushers crying "Silence" in vain.

The Italians. while losing their senses in an intoxication of tune, did not cry out with Richard II. They drank melody, bathed in melody, and would have it so. As an Italian composer writing for his own country, Rossini held an unassailable position. and, working as he did, for the present need of this and that theatre, with no thought of publication and propaganda, he is scarcely to blame if his music crossed the Alps, and disturbed the composers in possession there. We know how men like Beetheven and Schubert resented this invasien from the "land of song." They felt—and, from their point of

(*Continued in Third Column.*)

EUGENIA WILLIAMSON, B. E.

Eugenia Williamson, B. E., is the only St. Louis elocutionist who has had conferred upon her the degree of Bachelor in Elocution. She was born in St. Louis, and at the age of twelve years manifested remarkable elocutionary ability. Her early lessons in elocution were received from private instructors, and while attending school in Chicago for two years, she studied under the best elocutionists there. She was graduated in 1884, at St. Louis seminary, with a class honor. Miss Williamson then attended the National School of Elocut on and Oratory, where she was graduated with Art Honors and the degree of Bachelor in Elocution. After that, she continued teaching during the winters, and studied during the summers in the East, and has become a fine exponent of the Delsarte System of Natural Expression and Physical Culture.

While East for her usual three months' vacation during the summer of 1891, she received a letter from the President of the Board of Directors of the Missouri State Institute for the Blind, asking her to accept the position of Elocutionist. She did so, and has achieved great success in the work, having introduced the Delsarte. She also accepted the offer to take charge of the department of Elocution, Delsarte and Physical Culture in the Goldbeck Normal School for Music and Elocution, and quite recently was requested to accept the position of teacher of her branches during the months of July and August in the Inter-State Normal and Educational Association, to be held at Eureka Springs, Ark,

Miss Williamson has advanced ideas, and has created a greater interest in the beautiful art which she has so thoroughly mastered. Her Normal Lectures are most instructive and interesting; they are prepared for Teachers' Institutes and advanced pupils. She has a double portion of enthusiasm; her animation and energy are imparted to her pupils, and they

become deeply interested before they realize it. A large number of her pupils come to receive instruction from distant cities and States.

Miss Williamson must have accorded her the honor of introducing pantomimes in St. Louis. She is graceful in every movement, and her easy, natural manner, and clear, pleasing voice, charm the artistic eye and ear, and make her a great favorite with her hearers, whom she completely captivates. She has recited many times in Canada, and is well known throughout the province of Ontario.

Two entertainments are given by her and her pupils every year. Her latest success was given the public this winter at her Troiseme oiree, when her remarkable imitation of bird-tones was followed by a burst of applause. She is bewitching in child dialect, very amusing in comedy; a glance from her merry eyes will cause an audience to laugh; in pathos she is very effective, but she reigns supreme in tragedy, and her stage presence is majestic.

CHORAL-SYMPHONY SOCIETY.

The Choral-Symphony Society gave its fourth orchestral concert on the 22nd ult., assisted by Franz Wilczek, the Austrian violinist. The programme was as follows: Preludinni and fuga —Bach; arranged for orchestra by J. J. Abert. Violin solo, "Fantasie," "Caprice"—Vieuxtemps; Franz Wilczek and orchestra. Music to "Midsummer Night's Dream"—Mendelssohn; (a) Overture, (b) Scherzo, (c) Nocturne, (d) Intermezzo, (e) Wedding March; Orchestra. Violin solo, "Gypsy Dances" —Sarasate; Franz Wilczek. "Huldigung's March"—Wagner; Orchestra. The violinist, who studied under the celebrated Joachim, was most favorably received, and rendered his solos very artistically. The orchestral work was admirably done, and reflected great credit upon Director Otten's conscientious efforts.

view, rightly felt—that there was a foreign influence harmful, while its power lasted, to the interest of native art. But opposition was of small avail. The Rossinian fever spread over Europe, which resounded with the new melodies of the South from Norway to Vienna, and from St. Petersburg to London. Never was such a triumph of pure tunefulness—of well-nigh spontaneous carollings, brilliant, graceful, touching now the chords of tender emotion, now exhilarating like generous wine. Writing of the state of things in London at this period, Lord Mounr-Edgcumbe remarked: "So entirely did Rossini engross the stage, that the operas of no other master were ever to be heard, with the exception of Mozart, and, of his, only 'Don Giovanni' and 'LeNozze di Figaro' were often repeated. * * * It is singular how every other composer, past and present, was totally put aside, and these two alone named or thought of.', While quoting the noble amateur who gave us such a valuable record of musical events and impressions, it is but just to show that, whether or no the wish was father to the thought he indited a prophecy which events have proved to be at least partially successful. "The frippery and meretricious style of modern music is to the ear like tinsel to the eye, brilliant, striking for a moment. perhaps captivating, but it will be transitory, and speedily lost in the fluctuations of taste; and I think I may venture to predict that Rossini will not long have ceased to write before he will cease to be remembered, and that his music will be thrown aside as that of so many of his predecessors and superiors already is; while the name of Mozart, with those of his two great countrymen, Handel and Haydn, will live forever." There spoke the judgmsnt of the cold, grave North, which the sudden invasion of the enchanting spirit from the South did for atime derange. Rossini would probably have answered from Milan or Naples—assuming that he could hear anything amid the deafening applause of his compatriots: "How does all this cencern me? I am an Italian, writing for Italians. Don't blame my country's grapes if the wine drunk under a foreign sky is distasteful."

The historian of music in our fast expiring century will have to tell what came of the triumph of the pure melody as sung by Rossini. That composer's dazzling success in his own country was a perfectly natural process, intelligible alike in its source and significance; but the irresistible march of his genius through Christendom is a circumstance not all at once to be understood nor, in its effects, to be estimated. Did it lay bare, like some mighty flood, the foundation upon which popular abpreciation of music rests? This question is not without importance at a time when the art is becoming artificial in the hands of men who can deal with it after no better fashion.

It may not have been wholly undesirable in the early decades of the century, while yet Beethoven lived, and German music was advancing with giant strides, to assert the might of simple melody. It is, in sooth, much more necessary to do so now; and mayhap, when the need reaches its height another Rossini will arise. Then through the *debris* of the present schools, we shall see the natural foundation of the art, and begin to build upon it a new and better structure. These are suggestive matters for thought.

Meanwhile. it can hardly be doubted that the success of Rossinian tune beyond the bounds of Italy had a great and abiding influence. That it had an influence at the time is obvious on the face of history. Not many composers followed the example of Schubert when he avowedly imitated the Rossini overture, but there were many who trimmed their sails to the prevailing wind. and others who, with prevailing good sense and propriety, sought by effort to surprise the secret of so great a power. In our time, the Rossinian fashion has died out, and it would be as undesirable as it is impossible to revive it. But the Muse of pure melody can shape herself in many ways.

Returning to Rossini as an Italian composer, it should not be overlooked, especially at the present moment, that he was a reformer of his country's lyric stage. He is not generally regarded in that light, the popular conception of him being that he was a man who wrote showy music without much trouble, and never had a serious moment. This is partly true and partly false. He was assuredly a serious reformer. For example he abolished, in *opera seria*, the dreary fashion which made it "a desert of talk, dotted here and there with an oasis of song," In "Tancredi" the characters declaimed to an orchestral accompaniment, and the whole work became tuneful. In "Elisabetta" Rossini substituted a strong quartet for the pianoforte in accompanying recitative, and he himself wrote out the "graces" which vocalists had long been allowed to supply at their own sweet will.

These may seem small matters to us as we look back upon them, but they were very considerable reforms in their day, and regarded by many, perhaps, as portentous. Despite them it is often contended that Rossini never took his art seriously. There were moments—too many of them—when he showed himself in truth as the *flaneur* of music, but the objection is far too sweeping. He was serious, beyond question, while writing the music to the plague of darkness in 'Mose"—music which gave rise to a charge that he had stolen it from some German master; and he was equally in grave mood when the first act of "La Donna del Lago', was conceived. Of the *Finale* to that act, Azevedo says: "Rossini has shown in an astonishing manner that the most difficult combinations cannot affect his inexhaustible inspiration"; adding, after reference to the various elements in the *ensemble:* "All these things which, taken separately, bear, each in its way, the mark of the most free, the most happy inspiration, finish by combining themselves, and, in so doing, producing an effect at once musical and dramatic, or, if yon like epic, of a sonority, warmth, truth, and clearness, which we cannot describe in words." Numerous other examples might be quoted to show that Rossini was not always a mere melodist, flippant and careless in every other musical respect. Indeed, it stands to reason that the powers which. under the stimulus of French art, gave "Guillaume Tell" to the world stirred within him in earlier years, and, but for the constant necessity of pouring forth intoxicating tune in answer to clamorous demands, he might have anticipated by a long time that crowning development and demonstration. But enough of remarks which, so far as they are vindicatory, no man of sober judgment requires. Rossini must be judged by the standard of his day in the country for which he wrote, and so looked at he takes high and brilliant rank such as more than justifies the honors which recently were paid to his memory.

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A reception was given at Martha Wood Cottage, on the 31st ult., at which the following excellent programme was rendered:

Piano Duet, (a) Variations—R. Schuman. (b) March—F. Schubert—Mr. W. D. Armstrong and Mr. L. D. Yager. Vocal Solo, (a) "Storm and Sunshine,"—D. Buck. (b) "La Nolte e' Belle,"—Guglielmo—Miss Laura P. Griswold. Recitation, "Aux Italians,"—Miss Alice Zearing. Piano Solo, (a) "Andante Favorite"—Beethoven. (b) "Spanish Dance"—W. D. Armstrong. (c) "Am Meer"—E. Schubert—Mr. W. D. Armstrong. Vocal Solo, "Joan of Arc"—L. Bordese—Miss Laura P. Griswold. Recitation, "Selected"—Miss Lucy Green. Mr. Armstrong's "Spanish Dance" for piano, was a special feature of the programme and was splendidly received,

There is nothing that may not happen to a thin baby.
There is nothing that may not happen to a man who is losing his healthy weight.
We say they are "poor." They are poorer than we at first suspect.
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R. A. CAMPBELL, General Pass. Agent, Evansville, Ind.
F. A. WILLARD, General Agent, 103 N. Broadway, St. Louis, Mo.

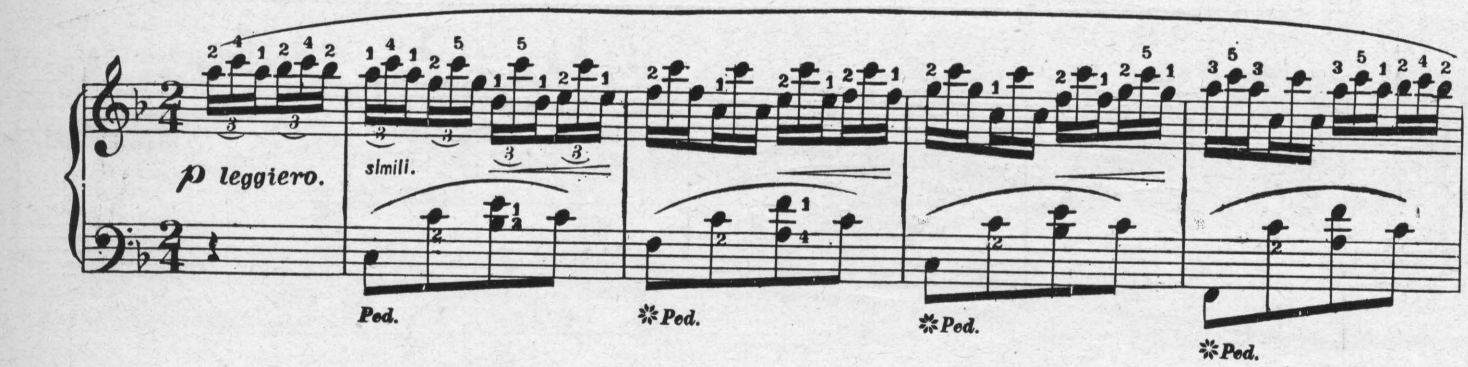
BUBBLING SPRING.

"I chatter over stony ways,
In little sharps and trebles;
I bubble into eddying bays,
I babble on the pebbles." Tennyson.

Tone Poem characteristic.

Julie Rive-King.

Allegretto ♩= 112.



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8

mf

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

8

cres

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

8

mf

Ped. ✲ Ped. ✲ Ped. ✲ Ped ✲ Ped. ✲

8

f *f*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

8

ff

✲ Ped. ✲ Ped.

8

dim.

p

Ped. *Ped.*

8

p

pppp

Ped. *Ped.* *Ped.*

Ped. *Ped.* *Ped.*

cres.

Ped. *Ped.*

8

p

Ped. *Ped.* *Ped.* *Ped.*

8

Ped. *Ped.* *Ped,* *Ped.* *Ped.* *Ped.* *Ped.*

f

Ped. Ped. Ped. Ped.

cres. *rit.*

Ped. Ped. Ped. Ped. Ped.

8

a tempo.

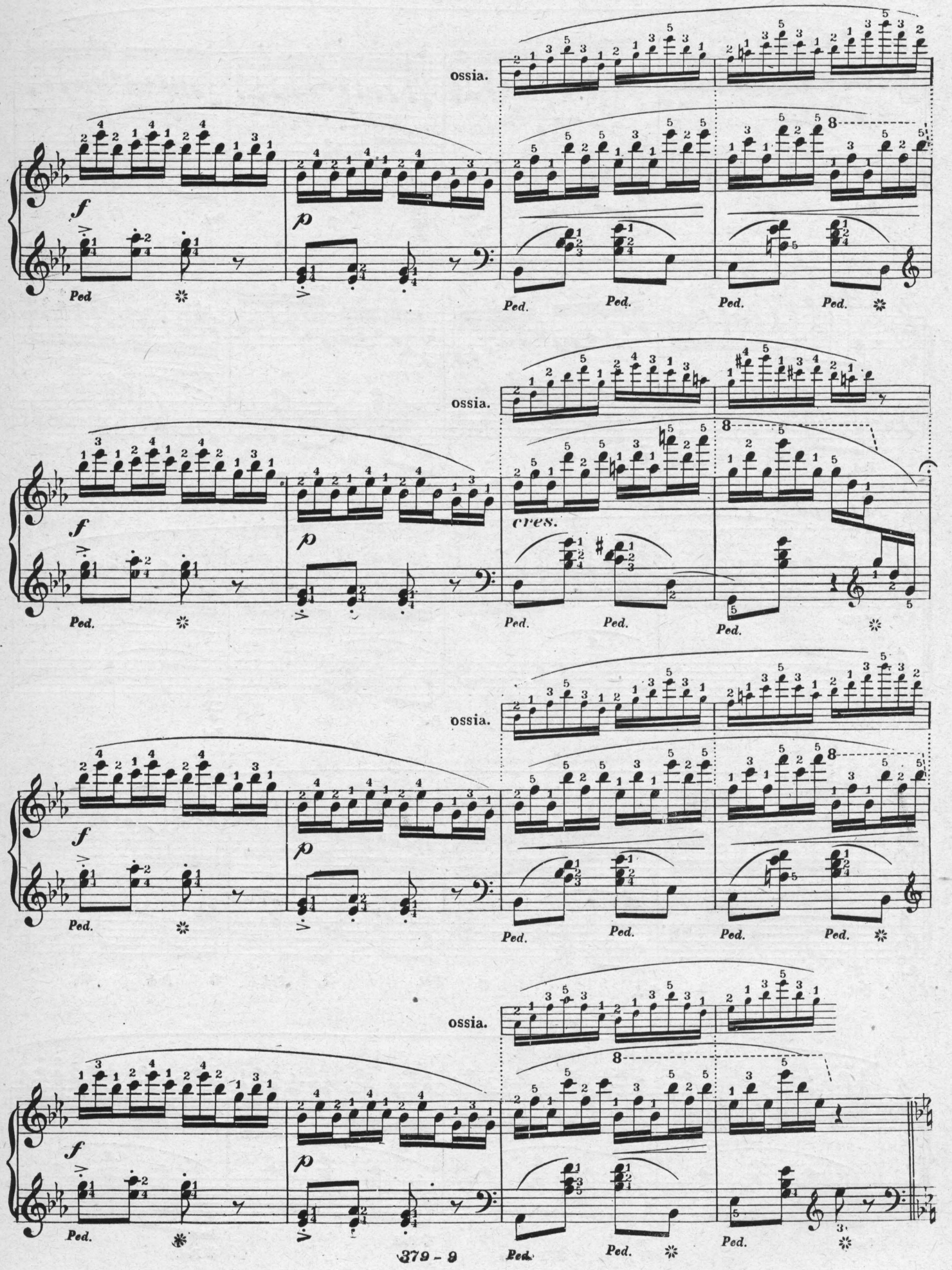
pp

Ped. Ped. Ped. Ped.

8 8

pp *cres.*

Ped. Ped. Ped. Ped. Ped.


ossia.
f
p
Ped
Ped.
cres.

f

Ped. Ped. Ped. Ped.

cres. *rit.*

Ped. Ped. Ped. Ped. Ped.

a tempo.

8

pp

Ped. Ped. Ped. Ped.

8 8

cres. *p*

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

8

cres.

p

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

cres.

Ped. Ped. Ped. Ped. Ped. Ped.

8

mf

Ped. Ped. Ped. Ped.

8

cres.

Ped. Ped. Ped. Ped. Ped. Ped.

8

mf

Ped. Ped. Ped. Ped.

8

f *ff*

Ped. Ped. Ped. Ped. Ped.

8

ff

Ped. Ped.

8

dim. *p*

Ped. Ped.

8

pp *ppp* *p*

Ped. Ped. Ped. Ped.

cres. 8 p

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

cres. presto.

Ped. Ped. Ped. Ped. Ped.

8 pp ppp

Ped.

ZETA PHI MARCH.

Revised bv the authpr.

J. L. Hickok.

Tempo di marcia ♩=120.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

dolce.

p

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

1. 2.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cres.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

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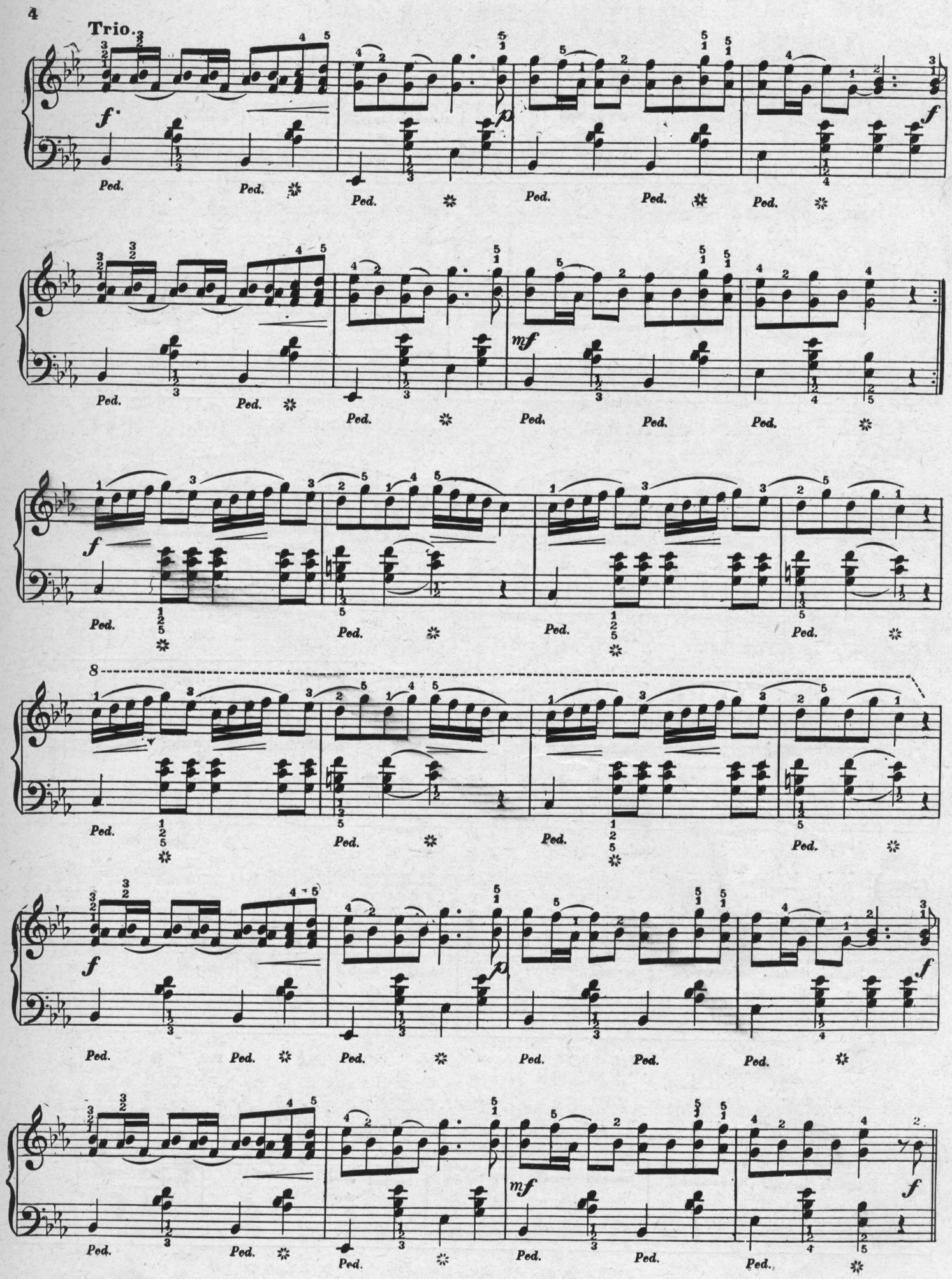
Trio.
Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

dolce.

p

Ped. Ped. Ped. Ped.

1. 2.

f

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

cres.

f

Ped. Ped. Ped. Ped. Ped. Ped.

BARCELONA.

SPANISH DANCE ~~~~ SPANISCHER TANZ.

Edited by Kullak. Moritz Moszkowski Op. 12. No 3.

Con moto ♩. = 80.

pp

Ped. *Ped.*

Ped. *Ped.*

Ped. *Ped.* *Ped.*

un poco più f

Ped. *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.*

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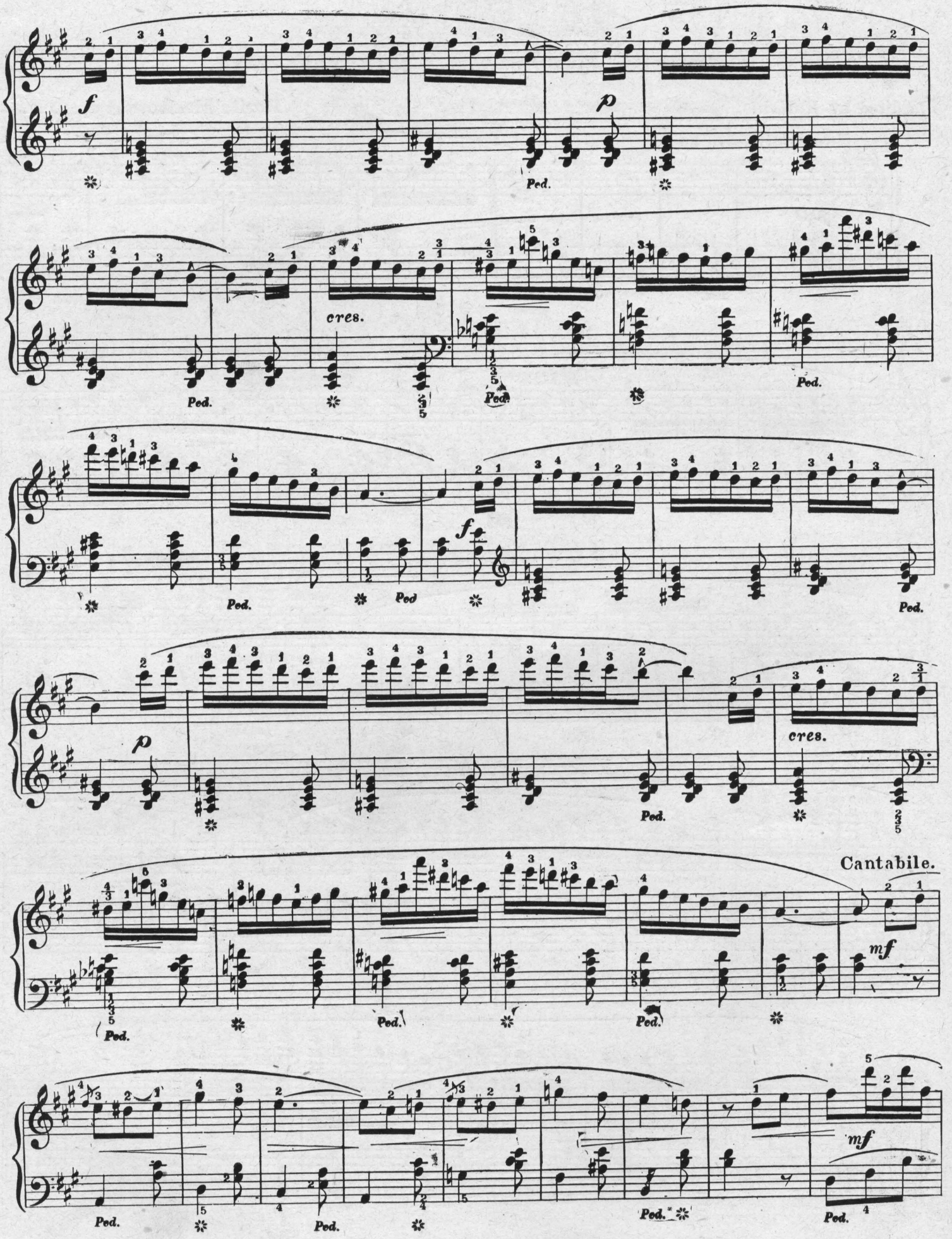
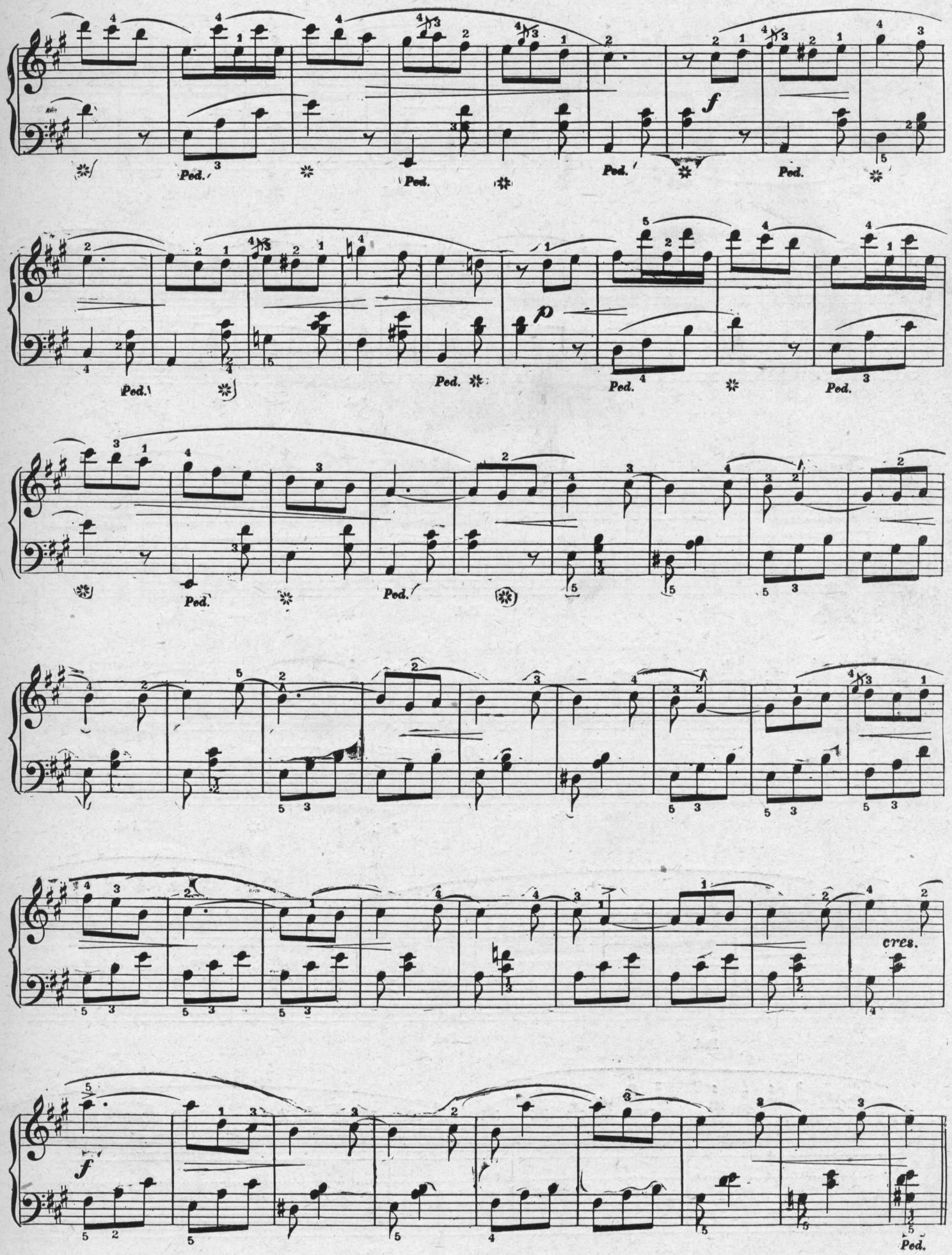

f
p
Ped.
cres.
f
p
cres.
Cantabile.
mf
mf


Ped.
f
p
cres.

f

Ped.

Ped.

p

Ped.

Ped.

Ped.

Ped.

f

Ped.

Ped.

Ped.

Ped.

p

Ped.

Ped.

Ped.

Ped.

mf

cres.

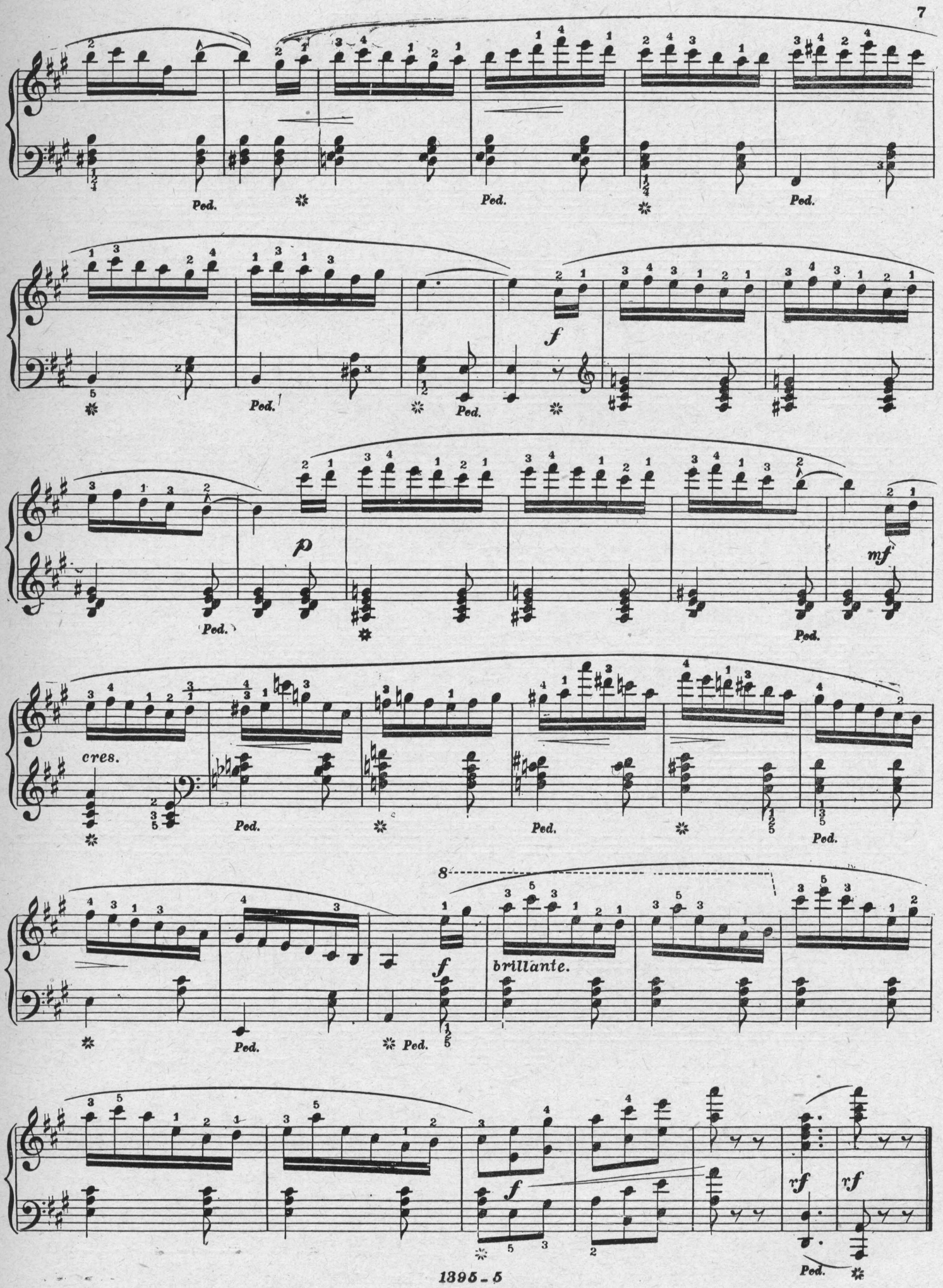
Ped.

cen.

do.

Ped.

Ped.


Ped.
f
p
mf
cres.
8
brillante.
rf

CANZONETTA.

F. Mendelssohn.

Allegretto con moto. ♩=120. Secondo.

Primo.

Piu mosso.

cres.

Ped. ✻ Ped.

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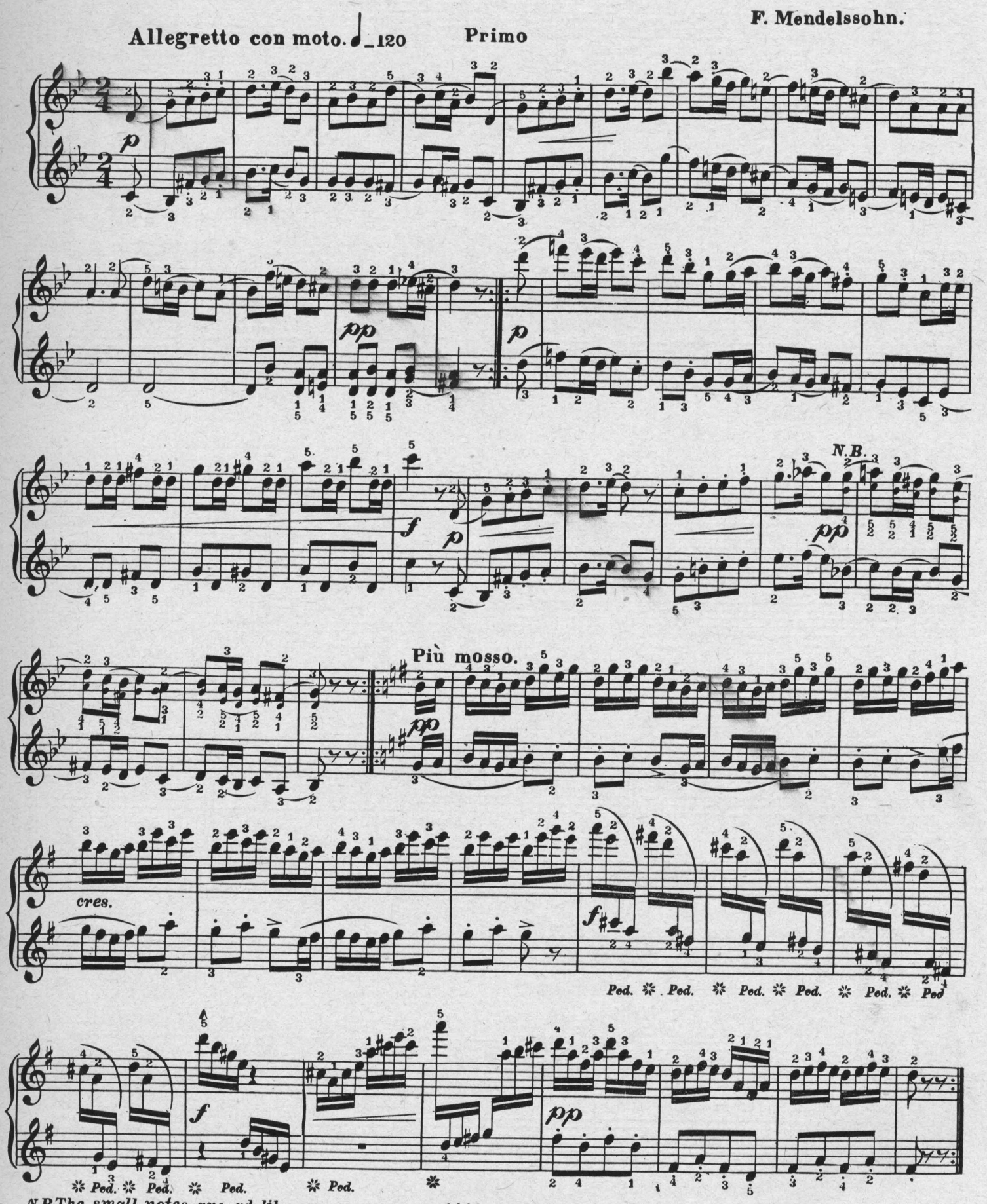
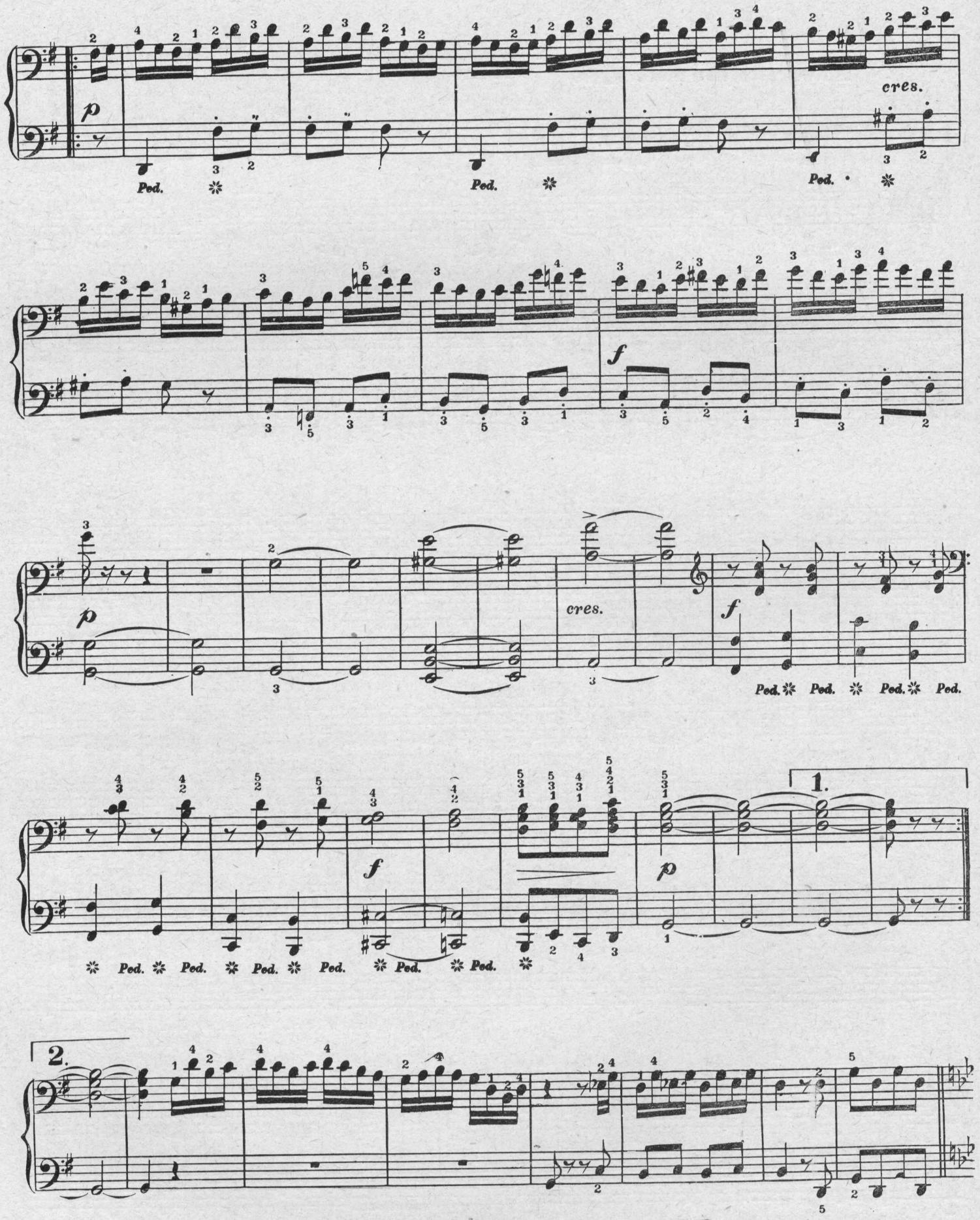
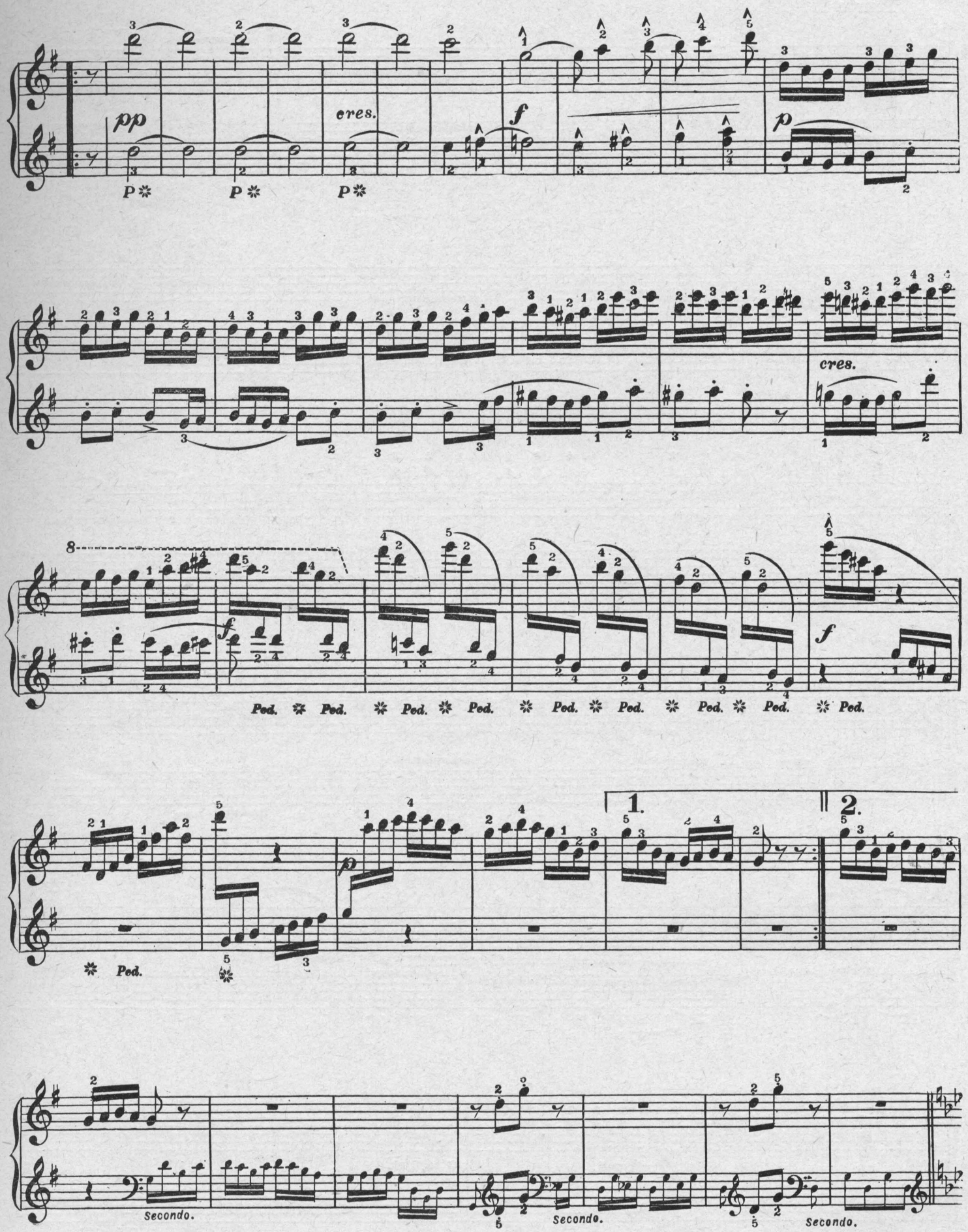
CANZONETTA.

F. Mendelssohn.



N.B. The small notes are ad lib.


p
cres.
Ped.
f
1.
2.


pp
cres.
f
p
cres.
Ped.
1.
2.
Secondo.

Tempo I.

pp *staccato.*

Primo.

ritard.

a tempo.

f

p

Tempo I.

pp staccato.

Secondo.

Secondo.

ritard.

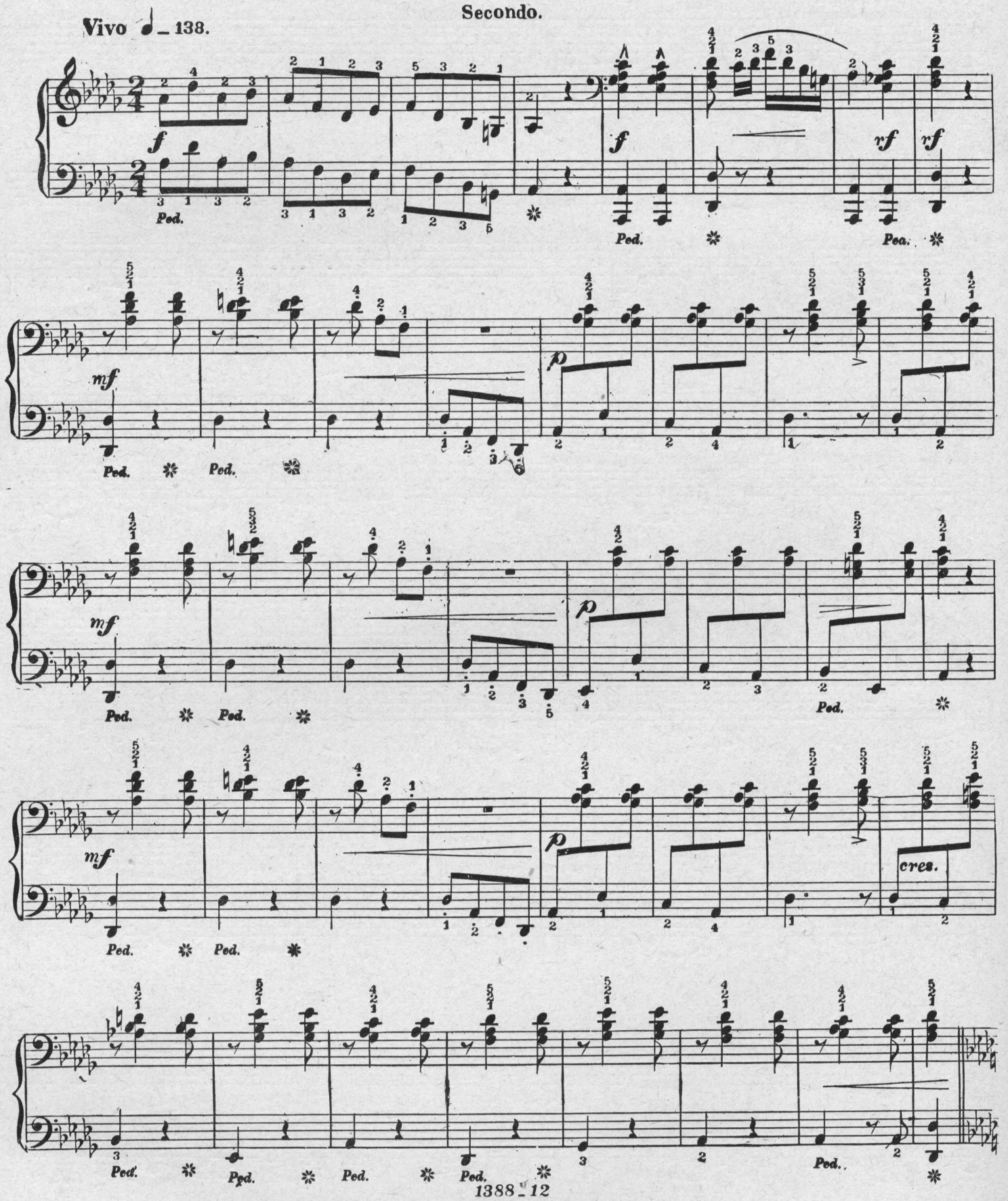
p a tempo.

MARCHE DES ADELPHIENNES.

J. T. Coley.

Secondo.

Vivo ♩ = 138.



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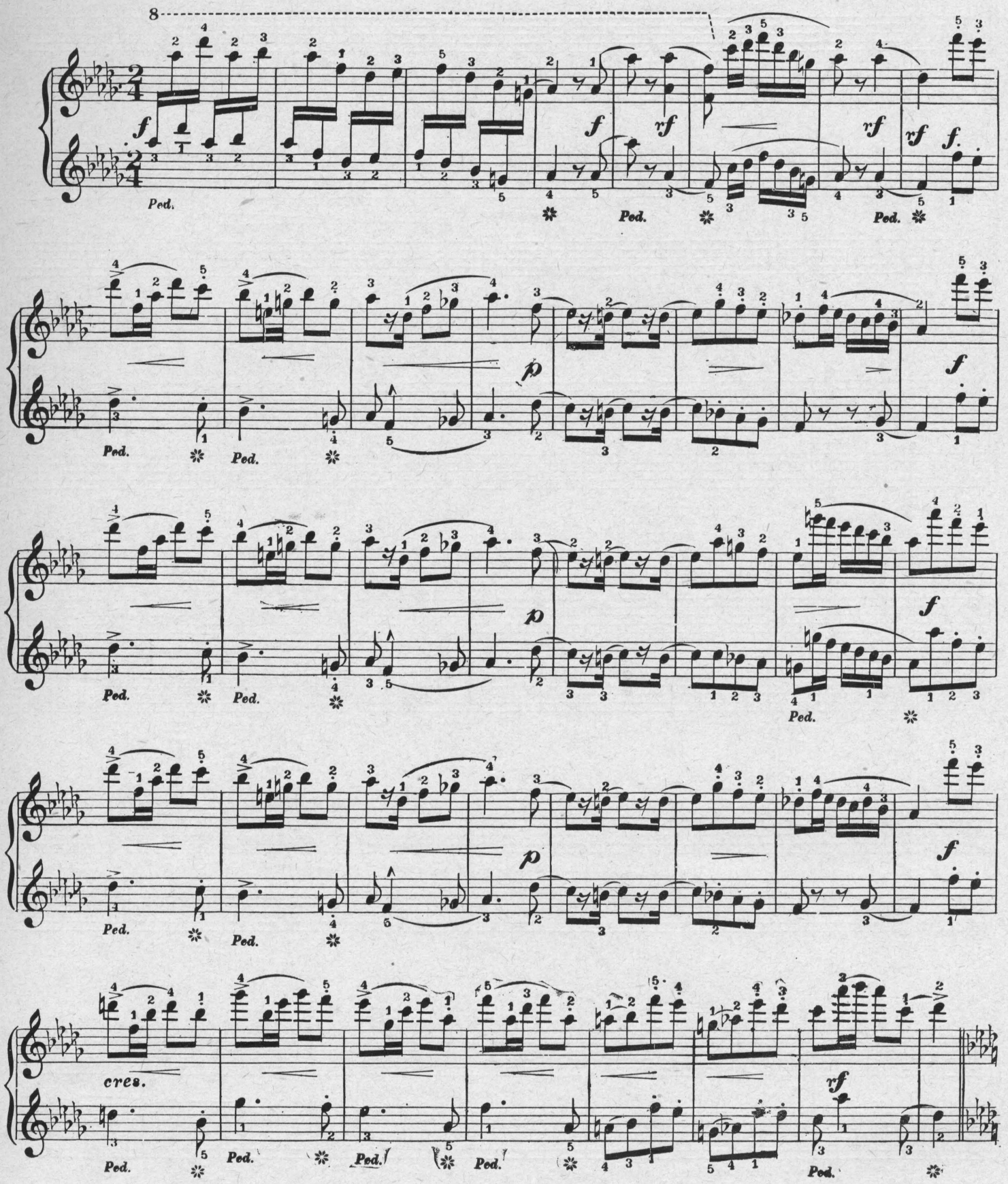
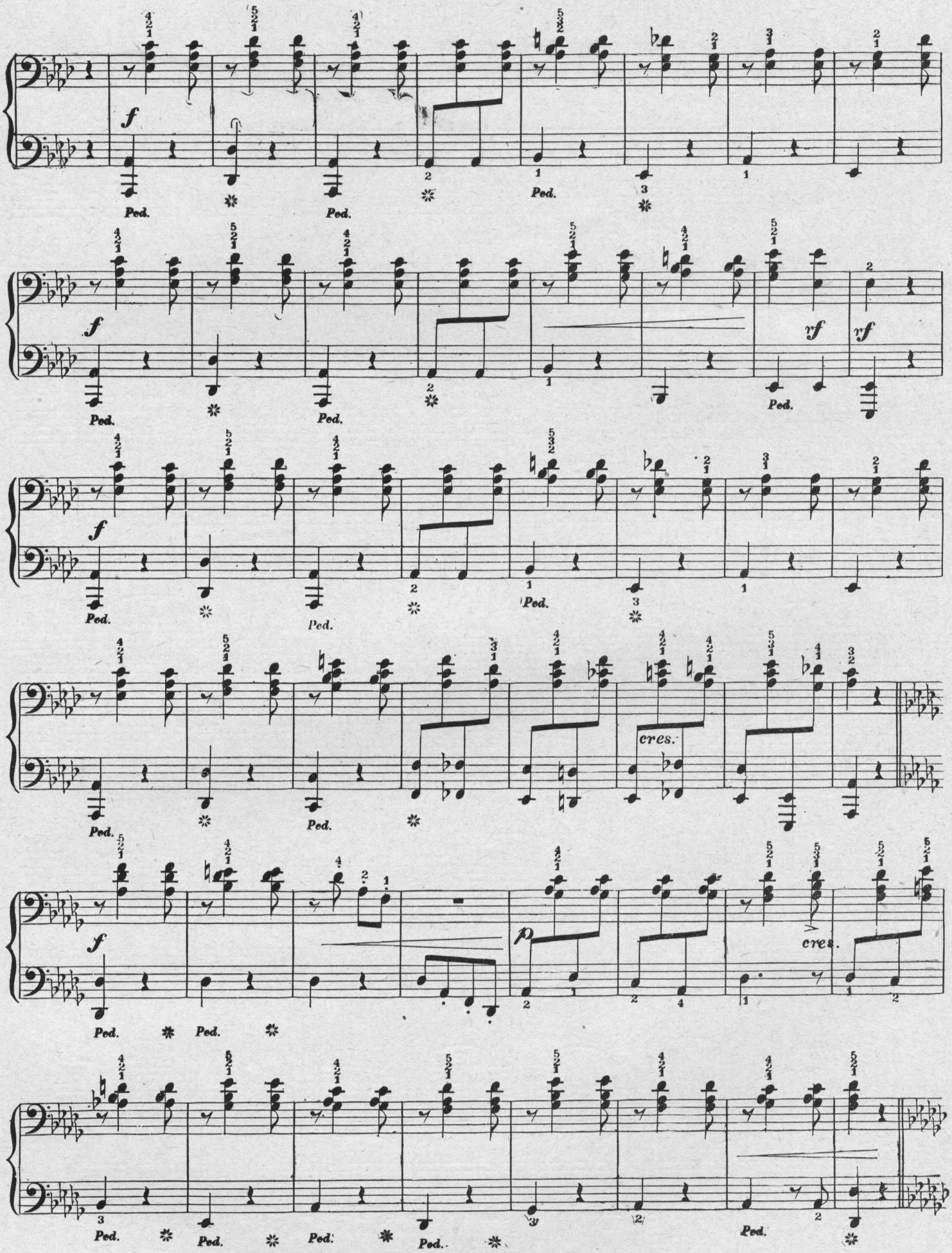
MARCHE DES ADELPHIENNES.

J. T. Coley.

Vivo ♩ = 138.

Primo.




f
Ped.
cres.
p
cres.

f *rf* Ped. Ped. Ped.

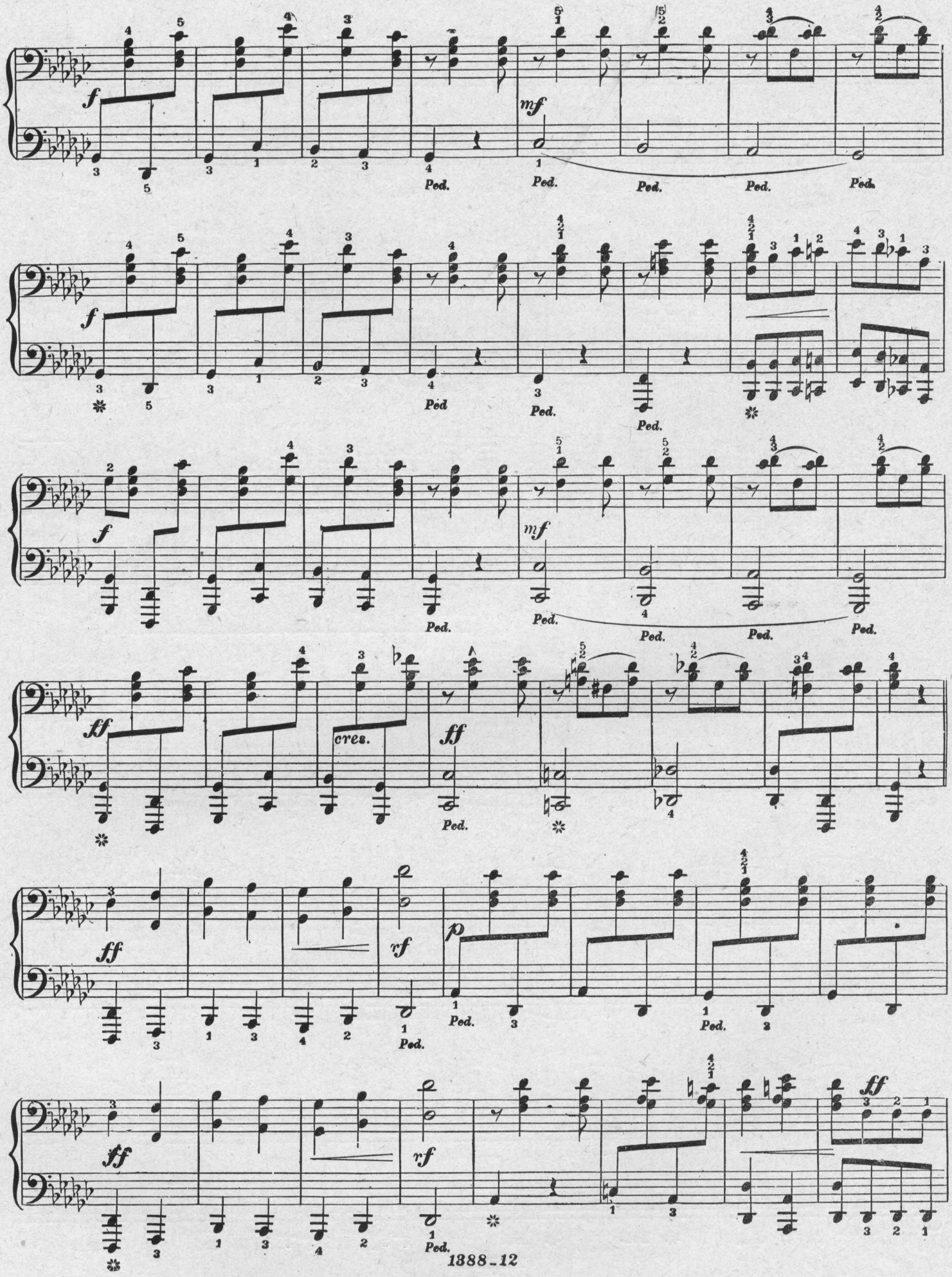
rf Ped. Ped. *f* Ped.

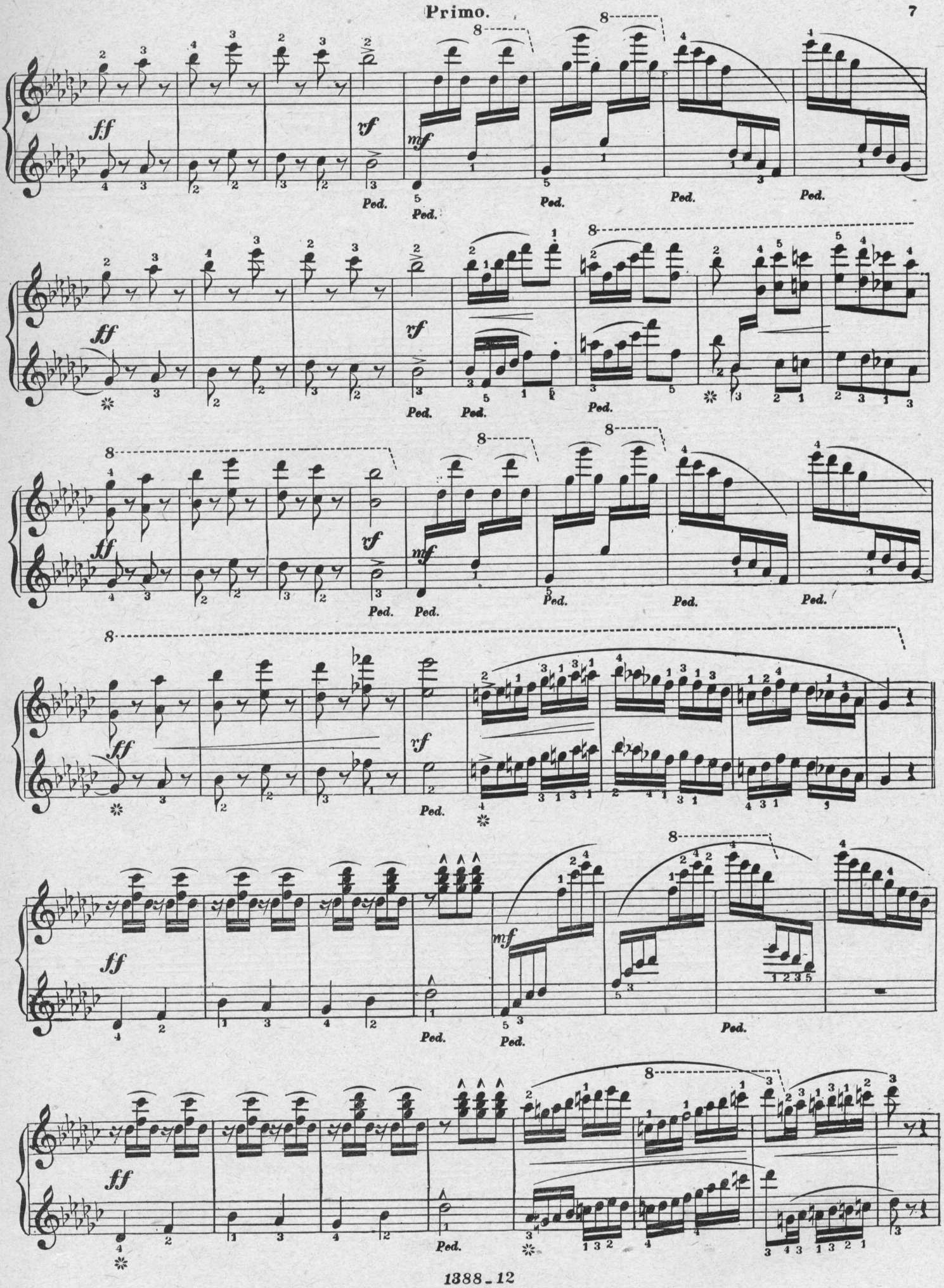
ff Ped. Ped. Ped. Ped.

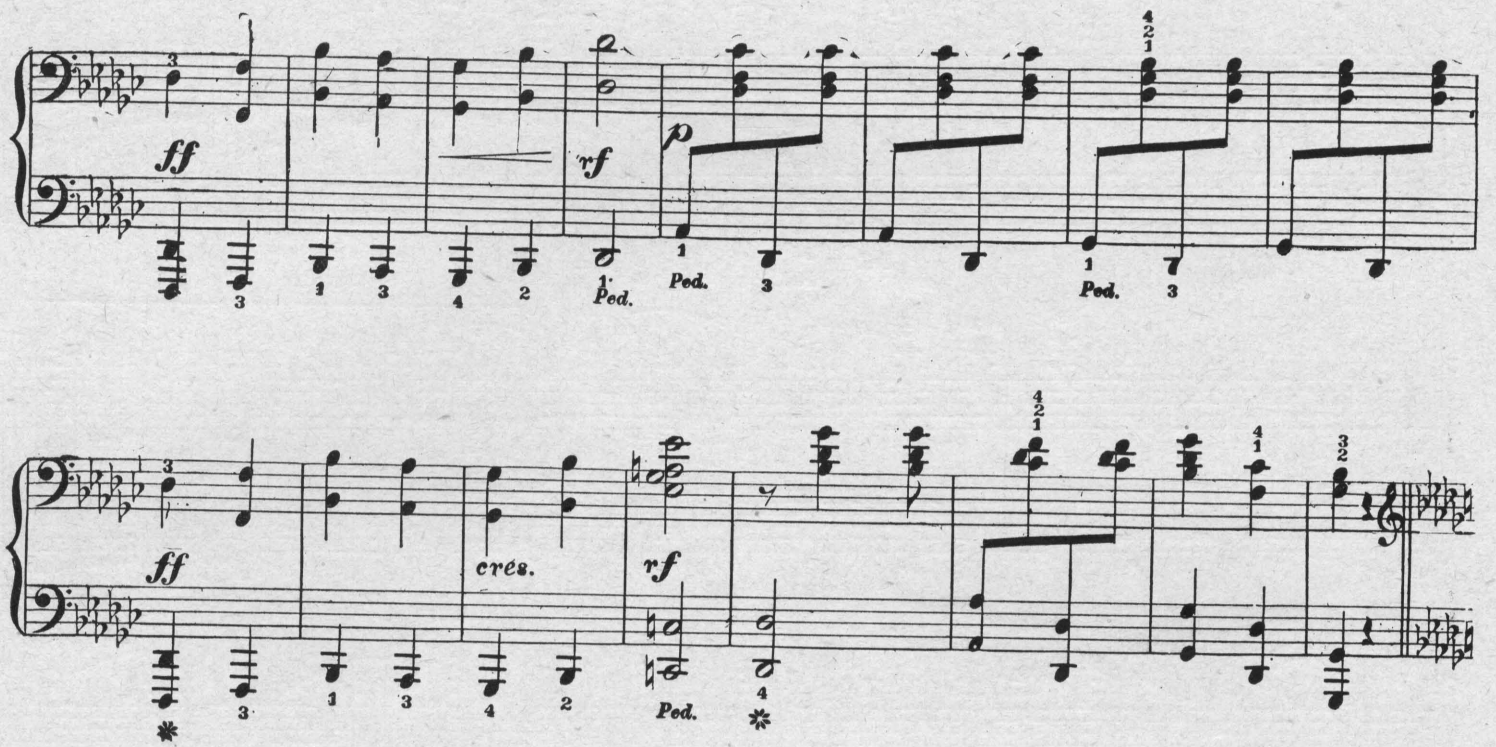
ff Ped. Ped. *f*

Ped. Ped. *p* *f*

Ped. Ped. Ped. Ped. *rf* Ped.


f
mf
Ped.
ff
cres.
rf
p


ff
rf
mf
Ped.
8


ff
rf
p
Ped.
ff
cres.
rf
Ped.
f
Ped.
f
rf
rf
Ped.
f
p
Ped.
Ped.
f
p
Ped.
Ped.

ff Ped. mf Ped.

Ped. ff Ped.

f Ped.

f rf rf f Ped. Ped. Ped. Ped.

p f Ped.

p f Ped.

f *p* *cres.*

Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

f

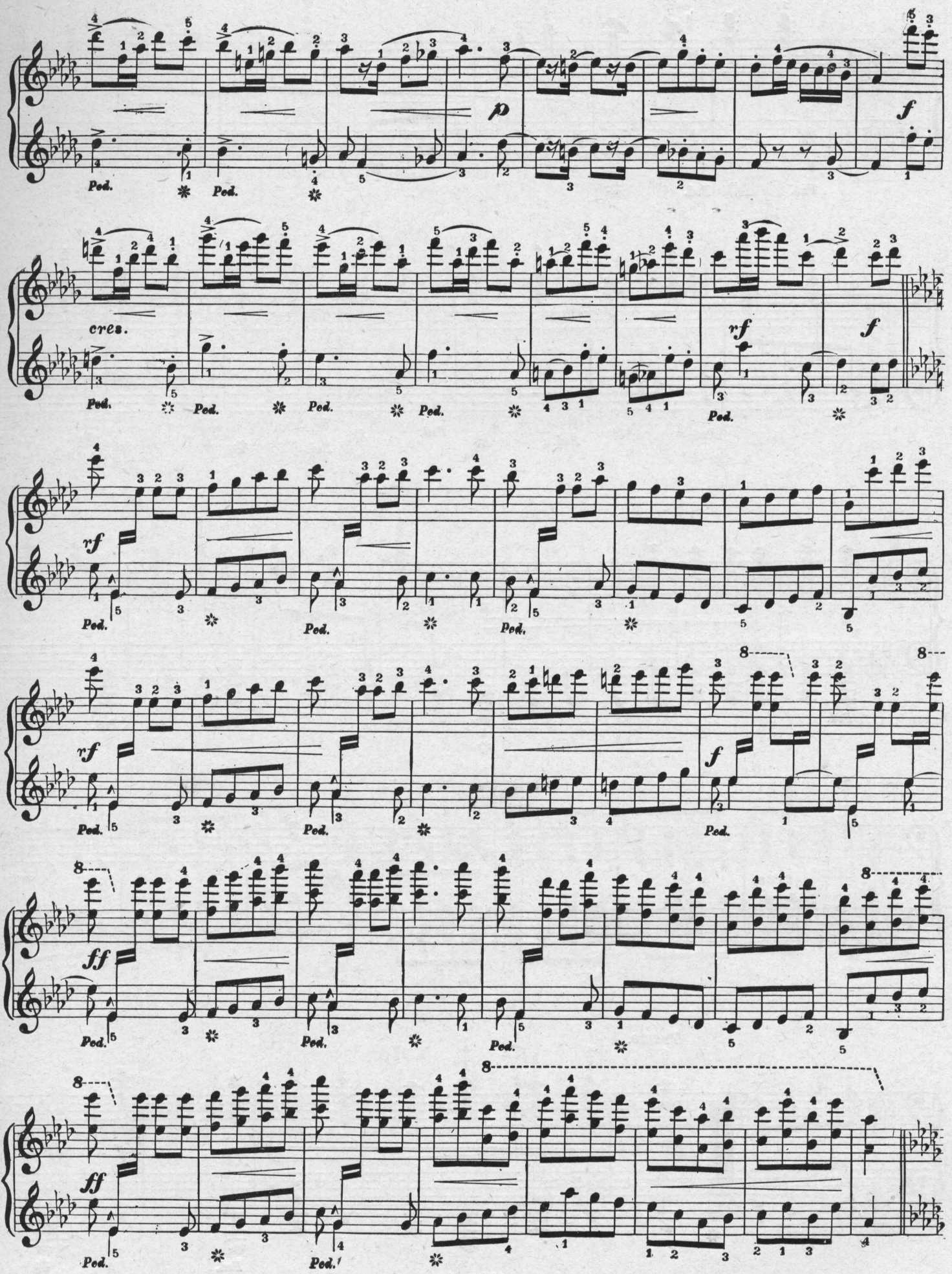
Ped. ✲ Ped. ✲ Ped. ✲ Ped.

f *f* *rf* *rf*

Ped. ✲ Ped. ✲ Ped. ✲ Ped.

f

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ *cres.*


cres.
rf
f
ff
Ped.

f *p*

Ped. Ped.

cres.

Ped. Ped. Ped. Ped.

f *cres.*

Ped. Ped. Ped.

cres. *ff*

Ped. Ped. Ped.

Presto.

ff *ff* *rf* *ff*

Ped.

f *p*

Ped. Ped.

f

Ped. Ped. Ped. Ped.

8

f

Ped.

cres.

Ped.

8

cres.

Ped. Ped. Ped. Ped.

Presto.

ff *ff* *rf* *ff*

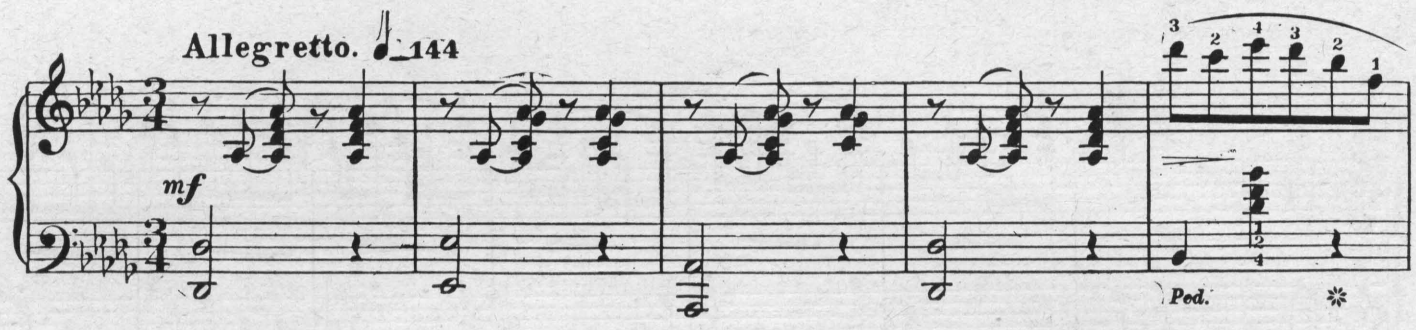
Ped.

WELCOME, SWEET BIRD.

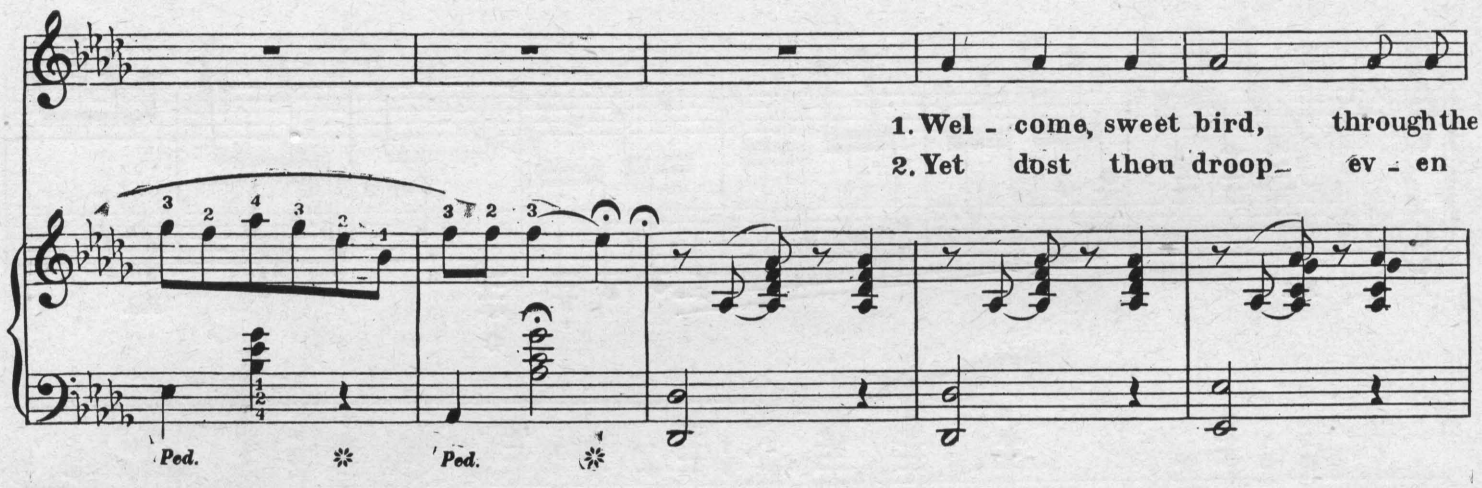
(WILLKOMMEN, LIEBES VÖGLEIN.)

Translation by H. Hartmann.

Words by Thomas Moore. W. D. Armstrong.

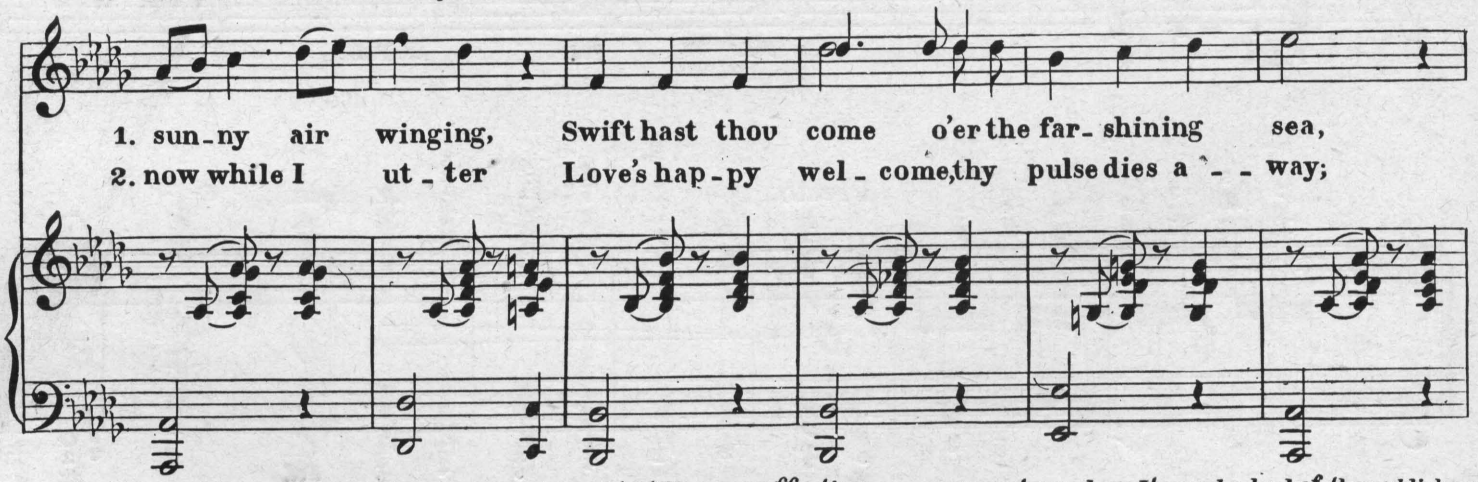


2. Vög - lein, du sinkst! Soll ich
1. Vög - lein. will - komm, das die



1. Wel - come, sweet bird, through the
2. Yet dost thou droop - ev - en

2. träumen und sin - nen! We he, dein Herz' über - wäl - tigt nun stockt!
1. Lüf - te früh - mor - gen Sach - te durch - schwebt über Was - ser und Flur.



1. sun - ny air winging, Swift hast thou come o'er the far - shining sea,
2. now while I ut - ter Love's hap - py wel - come, thy pulse dies a - - way;

There is a violin obligato to this song making it still more effective as a concert number. It can be had of the publishers by remitting ten cents.

Copyright, Kunkel Bros. 1892.

Sag', mir, wie kann ich dir Ret - tung ge - win - nen,
Am schnee'- gen Hals hast du in - nig ge - bor - gen

1. Like Se - ba's dove, on thy snow - y neck bring - ing
2. Cheer thee, my bird_ were it life's eb - bing flut - ter,

Ret - tung der Brust, der die Bot - schaft ent - lockt!
Sü - sses - ten Lie - bes - glücks hei - - lig - sten Schwur.

1. Love's writ - ten vows from my lov - er to me.
2. This fond - ling bos - om should woo it to stay.

A - ber du stirbst nun nach treu - em Voll - bring - en,
Ach, da du fern warst, wie zählt ich die Stun - den;

1. Oh, in thy ab - sence, what hours did I num - ber!_
2. But no_ thou'rt dy - ing_ thy last task is ov - er_

2. Op - fer der Lie - be; d - - de nun ver - sehrt!
1. Klag - te oft: Vög - lein wie lang - e du säumst!

1. Say - ing oft, "I - dle bird, how could he rest!"
2. Fare - well, sweet mar - tyr to Love and to me!

p

cres.

Ped. * Ped. *

2. Lä - cheln des Glü - - ckes hat dein kühn Ge - ling - - en In Thränen des
1. Doch du bist hier und bist da - mit ent - bun - - den; Nun ge - he zur

ff

1. But thou art come at last, take now thy slum - - ber, And lull thee in
2. The smiles thou hast wak - en'd by news from my lov - - er, Will now all be

f.f

Ped. * Ped. * Ped. * Ped. * Ped.

2. Leids und der Trau - er ver - kehrt.
1. Ruh' und merk' was du träumst.

1. dreams of all thou lov'st best.
2. turn'd in to weep - ing for thee.

mf p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Merrily I Roam.

(ZIGEUNERLEBEN.)

WALTZ.

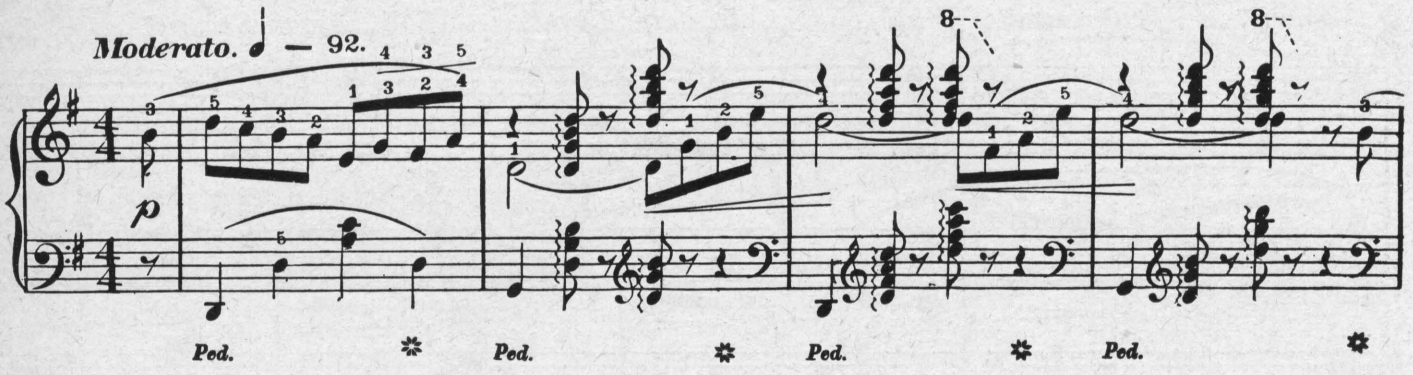
Words by

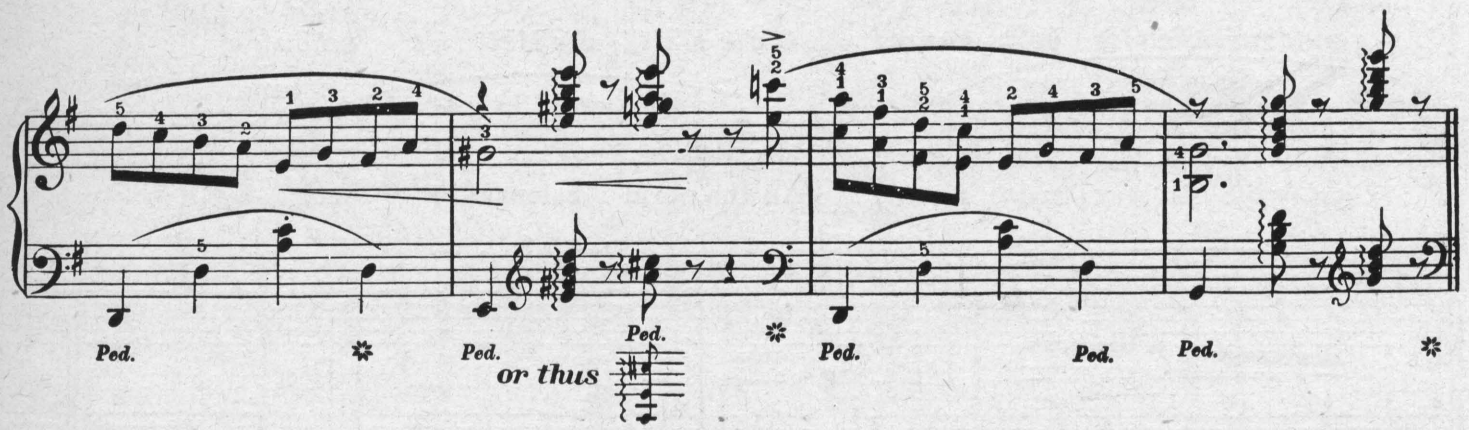
Harry B. Smith

German
E.A. Zuendt.

Music by

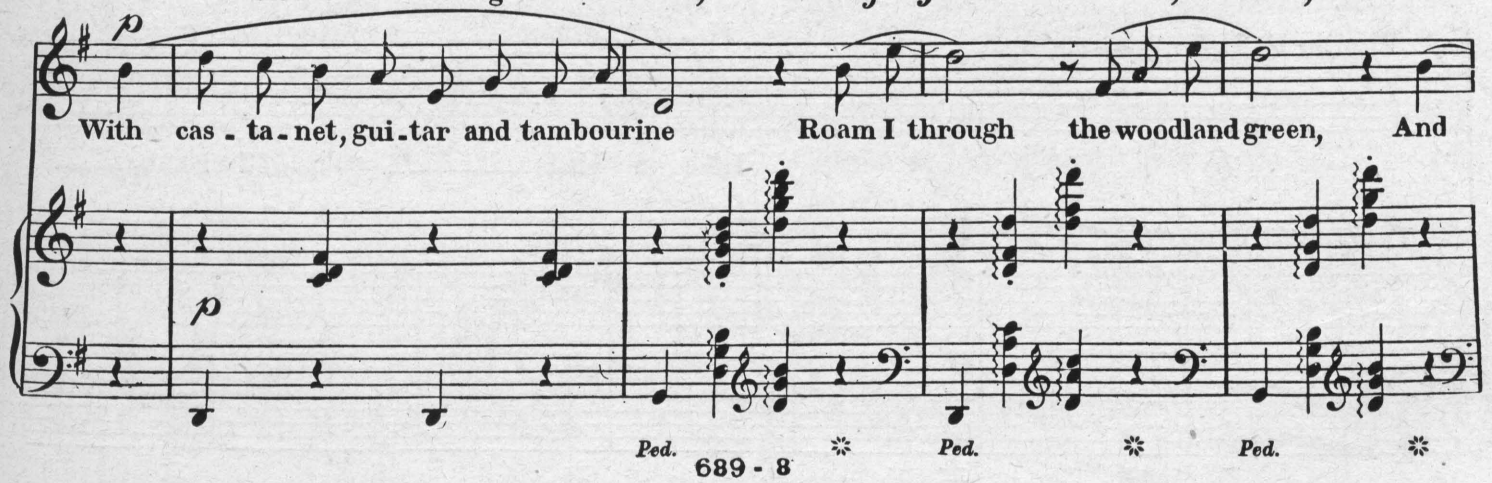
Geo. Schleiffarth





Quasi recitativo.

Mit der Gui-tar zieh lustig ich hin-aus, Streife froh Landein, Landaus; In



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meinem dunklen Haar der Goldschmuck klingt, Ringsum mei - ne Grüs - se bringt. Ah! Le - ben,

cresc.

tinkling bright coins sparkling in my hair, Tell my com - ing here and there. Ah! Life's so

cresc.

p

Ped. Ped. Ped.

süss, froh - und frei! In dem Land ü - berm Strand Zi -

sweet, gay and free. On the sea, o'er the lea Yes,

Ped. Ped. Ped. Ped.

- geunermädchen ist be - kannt! O die Welt, die Welt ist schön!

rit.

gip-sy life is gay and free. All the world belongs to me.

rit.

Ped. Ped. Ped. Ped.

Tempo di Valse. ♩.=80

Vo - gel - gleich flieg' ich aus,

p

Like a bird do I roam,

Tempo di Valse. ♩.=80

f *sf* *sf* *p*

Su - che mir im Wald mein Haus, ... *Fühl' das Herz* ..... *mir*

Na - ture's fair - est nooks my home ..... With a heart ..... light as

leicht ..... *Je - des Leid ist weg - ge - scheucht!* ..... *In dem Land* .....

mf

air ..... Hap - py aye and free from care ..... By the sea .....

ii - ber'm Strand ..... *Da bin ich* *rings um be - kannt.* ..... *Wo ein*

cresc.

f

o'er the lea ..... All are known a - like to me ..... As I

cres.

f

Lächeln mir blüht, Da er - klingt mein frohes Lied! O Le - ben, so süss, so frei! .....

wander a - long, Oft I trill a mer - ry song Ah! Life is so sweet and free .....

f

Ped. *

Giocoso.

Tra la la la la la la la la Tra la la la la la la la la

Giocoso.

p

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* ✲

Ze- -phyr leicht beschwingt Duft'ge Grüsse bringt Wo's ringsumher blühet und glänzt.

f

Ze- -phyrs light that blow, Flowrets bright that grow, All have welcome and greeting for me.
Tra la la la la Tra la la la la Tra la la la la Tra la la

cres.

Tra la la la la la la Tra la la la la la

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* ✲

Ze- phyr leicht beschwingt Duft'ge Grüs-se bringt Wo's ringsumher blühet und glänzt.

f

Ze- -phyrs light that blow, Flowrets bright that grow, All have welcome and greeting for me.
Tra la la la la Tra la la la la La la Tra la la la la.

cres.

Deciso.

mf f ff

Ped. Ped. Ped. Ped. Ped.

Mir läch - elt aus dem

The brook's bright glass says

p p

Ped. Ped.

Bach mein Bild, Mir läch - elt man - cher Mund;..... Der Wind mit

that I'm fair, And lips have said so too..... I see my

Ped.

mei - nen Lo - cken spielt Manch Aug' thut Lie - be kund ..... Doch

wav - ing, ra - ven hair, My eyes of dus - ky hue..... But

Ped. Ped.

nein! Ich will sie ken - nen nicht, Will noch manch schö - nen Tag

f

love I know not, Nor would know for man - y, man - y a day

Mich freu - en im lie - ben Son - nen - licht So lan - ge mir's so hold sein

No, bet - ter be blithe and gay and free, And glad - ly will I while I

mag

Die Sai - - te klingt!

mf

may

The life I love,

ff *p* *ff*

Ped. Ped.

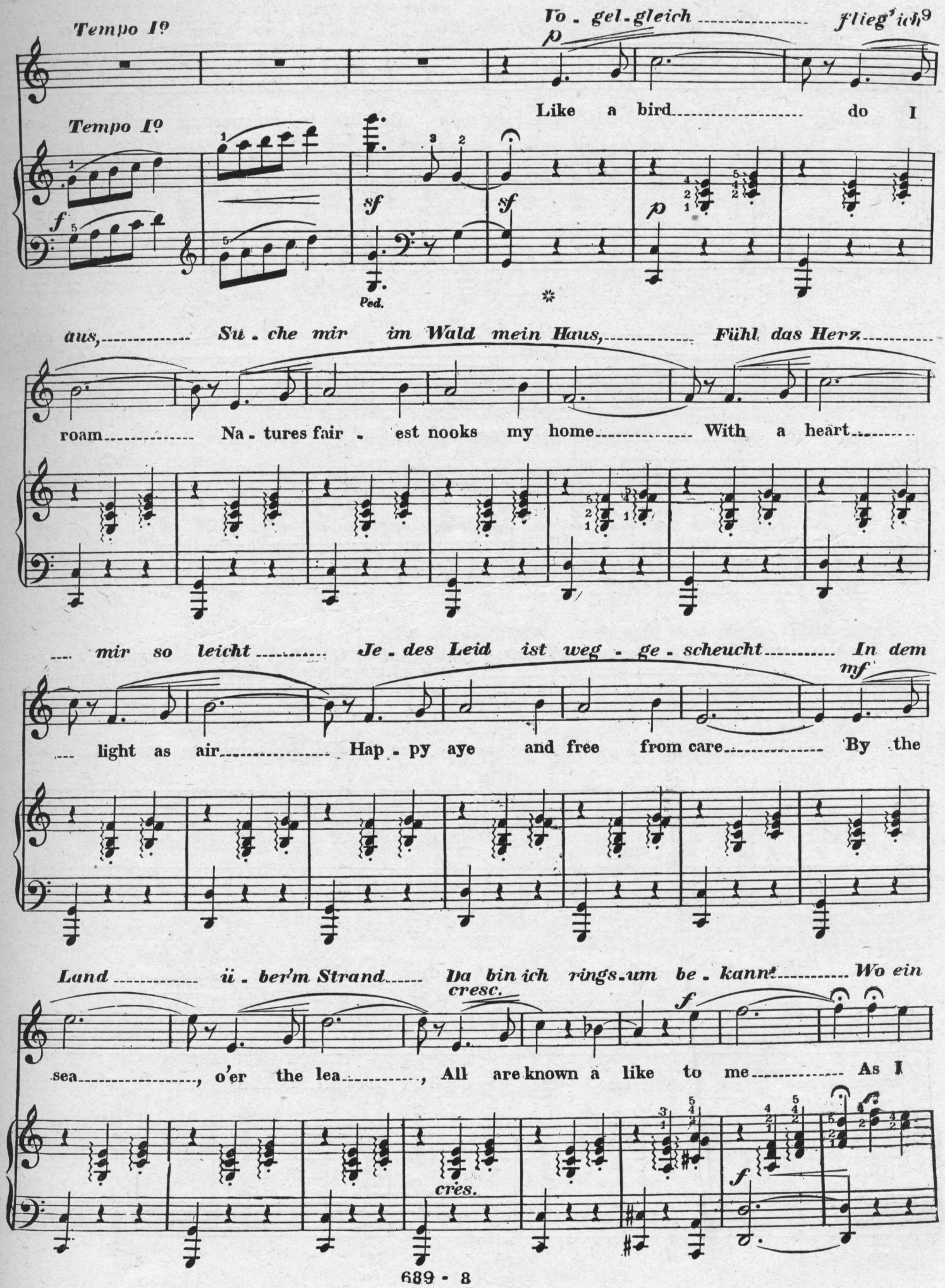
Das Vög - lein singt, Das Blüm - chen, es winkt: Halt!

mf *f ad lib.*

The birds a - bove All whis - per to me: stay

p *f*

Ped.


Tempo I°
Vo - gel - gleich flieg' ich
Like a bird do I
Tempo I°
aus, Su - che mir im Wald mein Haus, Fühl das Herz
roam Na - tures fair - est nooks my home With a heart
mir so leicht Je - des Leid ist weg - ge - scheucht In dem
light as air Hap - py aye and free from care By the
Land ü - ber'm Strand Da bin ich rings - um be - kannt Wo ein
sea, o'er the lea, All are known a like to me As I

Lächeln mir blüht Da er-klingt mein frohes Lied! O Le-ben, so süss so frei! O so

wan-der a-long oft I trill a mer-ry song Ah! life is so sweet.... and free- is so

Ped. *

froh und frei ..... O Le-ben, so froh und frei ..... Wo ein

cres ..... cen ..... do ff

gay and free ..... Ah life is so gay and free ..... As I

cres ..... cen ..... do ff

Lächeln mir blüht Da er-klingt mein frohes Lied O Le-ben, so süss.... so

wan-der a-long, Oft I trill a mer-ry song Ah! life is so gay ..... and

Ped. *

frei, So froh und frei, So froh und frei!

ff

free, so gay and free, so gay and free .....

ff ff sf sf sf

8

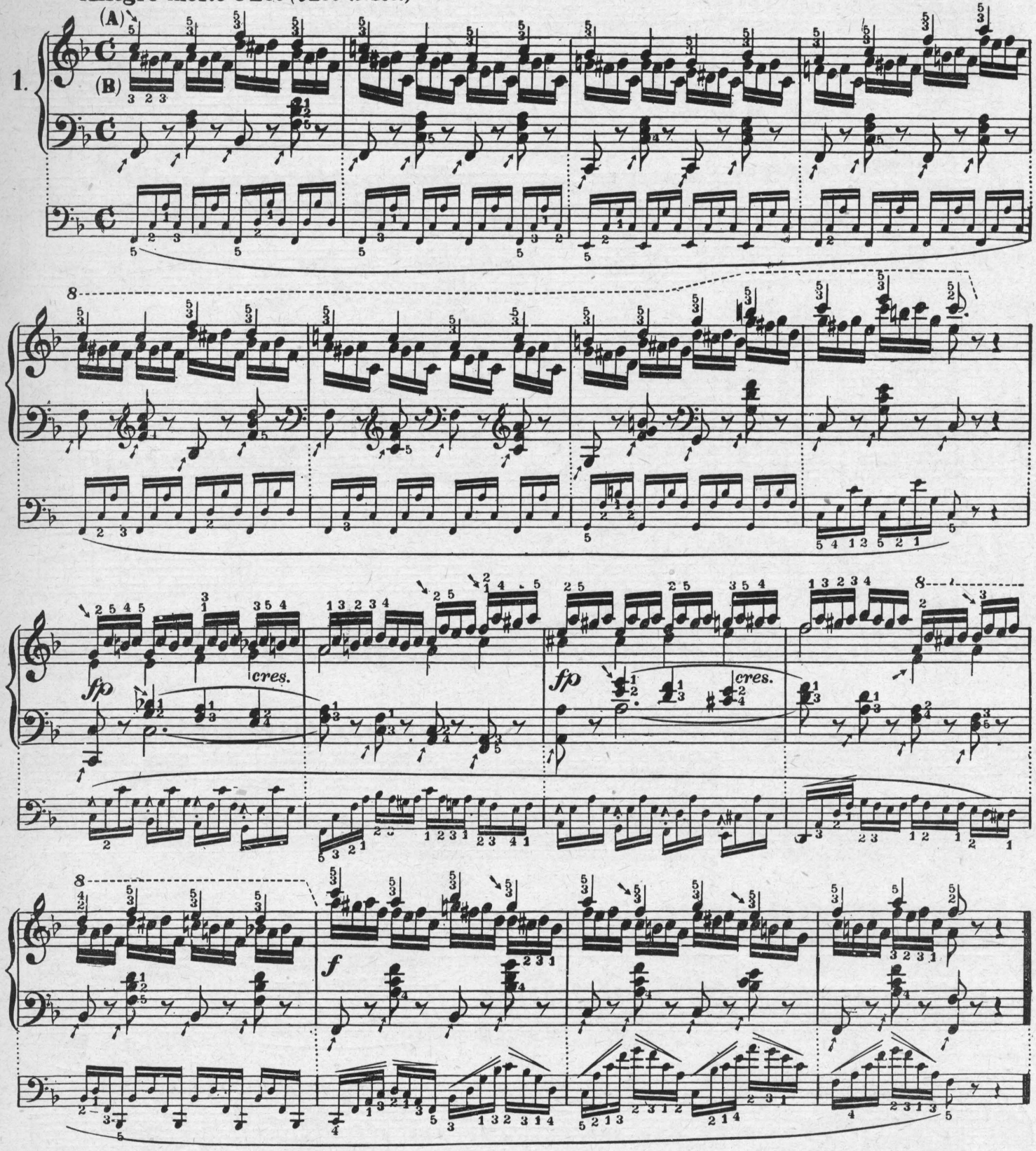
Ped.

ETUDES de la VELOCITE.

Book II.

C. Czerny Op. 299.

Allegro molto ♩=96 (♩=96 to 120.)



(A) Emphasize the melody, quarter notes, throughout the study.

(B) The sixteenth notes form an accompanying obligato to the melody in quarter notes, and should, therefore, be played several degrees softer, carefully connecting them to produce a smooth, flowing legato.

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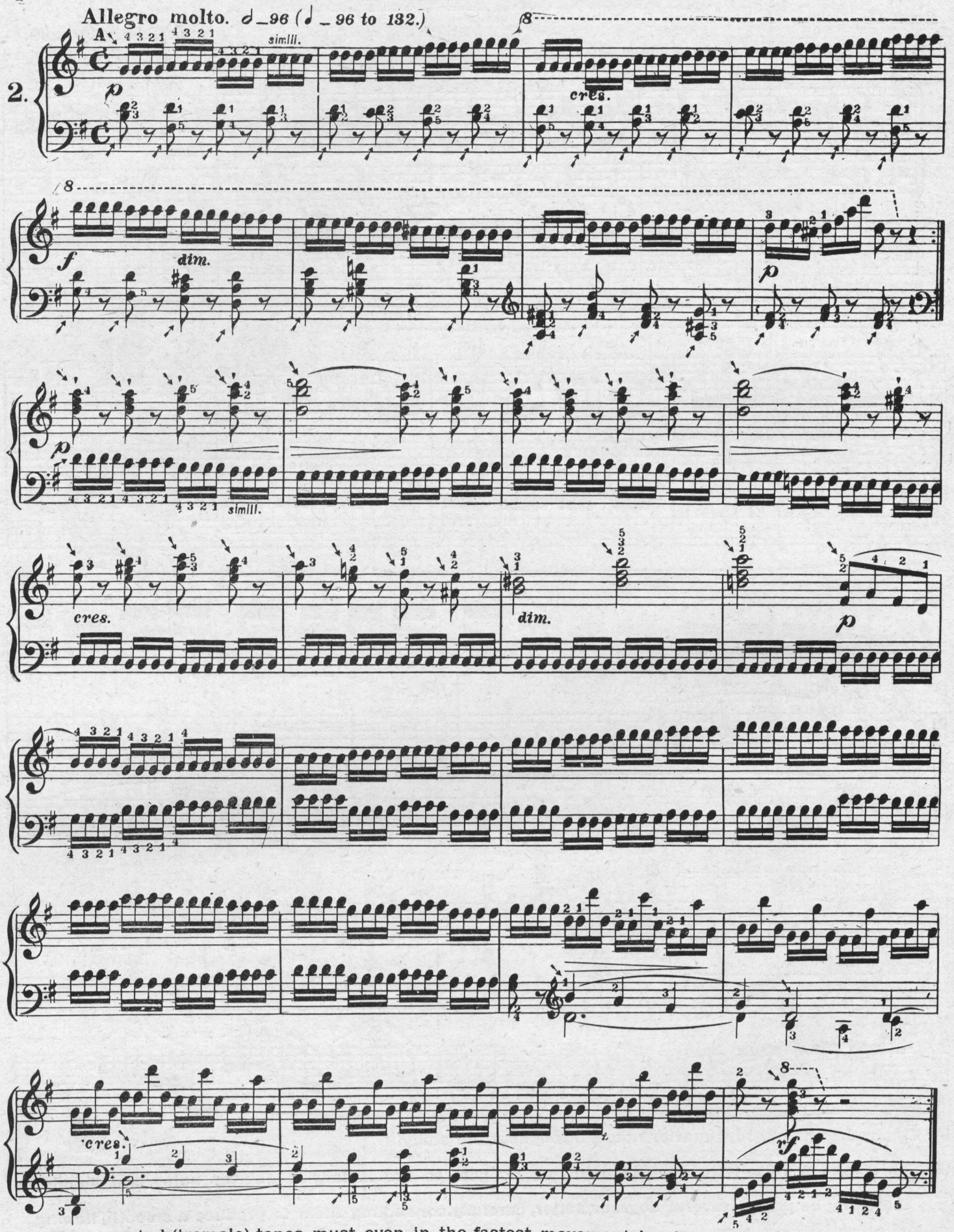
Allegro molto. ♩=96 (♩=96 to 132.)

2.



(A) The repeated (tremolo) tones must even in the fastest movement be distinct, and follow each other in equal succession. Hold the wrist high and pliantly, so as to facilitate the drawing in of the fingers, one after the other, toward the end of the keys.

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Paderewski was engaged for a series of eighty recitals, which closed on the 12th ult. in Chicago. For these he received $30,000, being the amount guaranteed him, and all the profits beyond this sum also went to the fortunate pianist. A really handsome sum that he can take back with him to Europe. Paderewski has faithfully fulfilled his contract. He has appeared at about one hundred recitals, not once disappointing his managers or the public. This is a very remarkable record for a musical artist; but Paderewski is not only a conscientious man, but a physically healthy one. No one, to look at his slight figure, would suppose that he is extremely muscular and powerful; yet such is the fact. The financial success of Paderewski is without a parallel in the experience of pianists in this country. His concerts have been mostly matinees, to accommodate the ladies, who have been everywhere his most enthusiastic patrons. In Chicago, in five recitals, the receipts were $9,000. In New York, five recitals brought $11,000 into the treasury.

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March 28—Tar and Tartar.
April 4—Roland Reed.
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The pupils of Miss Strong rendered the following fine programme in a splendid manner at their last piano recital: Part I: Quartette, Overture, Lust Spiel—Kéler-Béla. Sonata (Theme and Var.), A major—Mozart. Spinning Song—Wagner-Bendel. Sonata (Adagio-Menuetto), C major—Weber. Nocturne, D flat major—Döhler. Etincelles, Op. 36—Moszkowski. Sonata, Op. 7 (All Mod.—Andante Molto, Menuetto—Finale)—Grieg. Part II: Arabesque-Schumann. Sonata, Op. 7 (Allegro Molto—Largo, Menuetto—Rondo)—Beethoven. Polacca—Weber. Sonata, Pathetique (1st movement)—Beethoven. Tarantelle (Venezia e Napoli)—Liszt. Impromptu, B flat major—Schubert. (a) Pastorale, E minor; (b) Sonata, A major—Scarlatti. Quartette, Symphony, C major (1st movement)—Beethoven.

The 33rd Annual Commencement Exercises of the Homœopathic Medical College of Mo., held at Pickwiek Theatre on the 17th ult., were attended by a splendid audience. The following interesting programme was offered: Piano Duet, (a) "Flash and Crash"—Grand Galop de Concert—S. P. Snow; (b) "Cinderella"—Impromptu Valse—Louis Conrath; Mr. Charles Kunkel and Louis Conrath. Invocation. Song, "I've Been Dreaming"—Ballad—F. E. Cook; Miss Urilla McDearmon. Conferring Degree of Doctor of Medicine, W. A. Edmonds, A. M., M. D. Violin Solo, "Valse Capriccia"—Wieniawski; Miss Agnes Gray. Awarding of Prizes, I. D. Foulon, A.M., M.D., LL.D. Piano Solo, "Nearer my God to Thee"—Paraphrase de Concert—Julia Rive-King; Mr. Charles Kunkel. Address on Behalf of the Faculty—"The Elements of Success"—Rev. J. J. O'Brien. Reading. (a) "Aux, Italian"—Merrideth, (b) "Iké at the Opera"—Partington: H. Clay Eastman. Report of Dean. Song, "Come Home, Sweetheart"—Ballad—(Words by Mrs. N. K. Elliott)—Charles Kunkel; Miss Urilla McDearmon. Benediction. The piano duets by Messrs. Charles Kunkel and Louis Conrath were rendered in a most artistic manner, and completely captivated the audience. Miss Agnes Gray's violin solos were exquisitely played, and won warm applause. Miss Urilla McDearmon gave a charming rendition of the new ballads by Charles Kunkel and F. E. Cook. The superb arrangement of "Nearer my God to Thee," by Julia Rive-King, played by Charles Kunkel, was a feature of the programme, and enthusiastically received by the audience. The awarding of the prizes by I. D. Foulon, A.M., M.D., LL.D., was very interesting, a feature being the reading of a very appropriate and origina poem, which reflected high credit upon its author, Dr. Foulon

Gounod, according to an interviewer, is becoming blind, and says; "I have consulted the most skillful physicians, and they are hopeless. I can only learn to be patient until I shall see light in another world. I have tried to work; it fatigues me, and promotes my malady. I am far from well, and so my work is done."

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Miss Lina Reinholdt's piano and violin pupils gave a very interesting musicale at her residence, 2742 Allen Ave, on the 19th ult. Miss Reinholdt's splendid teaching was very apparent in the work of her pupils, who played in a manner to satisfy the most exacting. Miss Reinholdt is well equipped for her work, having studied piano, violin and harmony under the best teachers.

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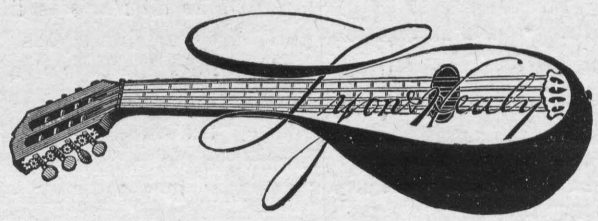

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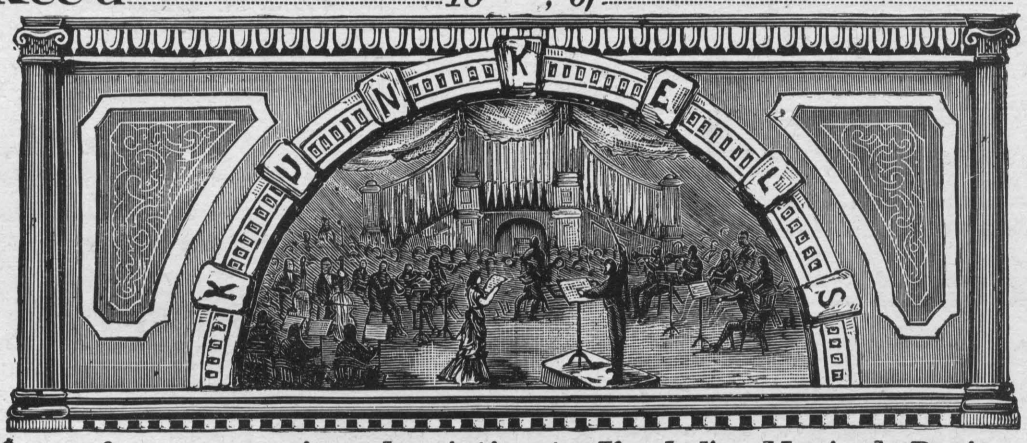

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